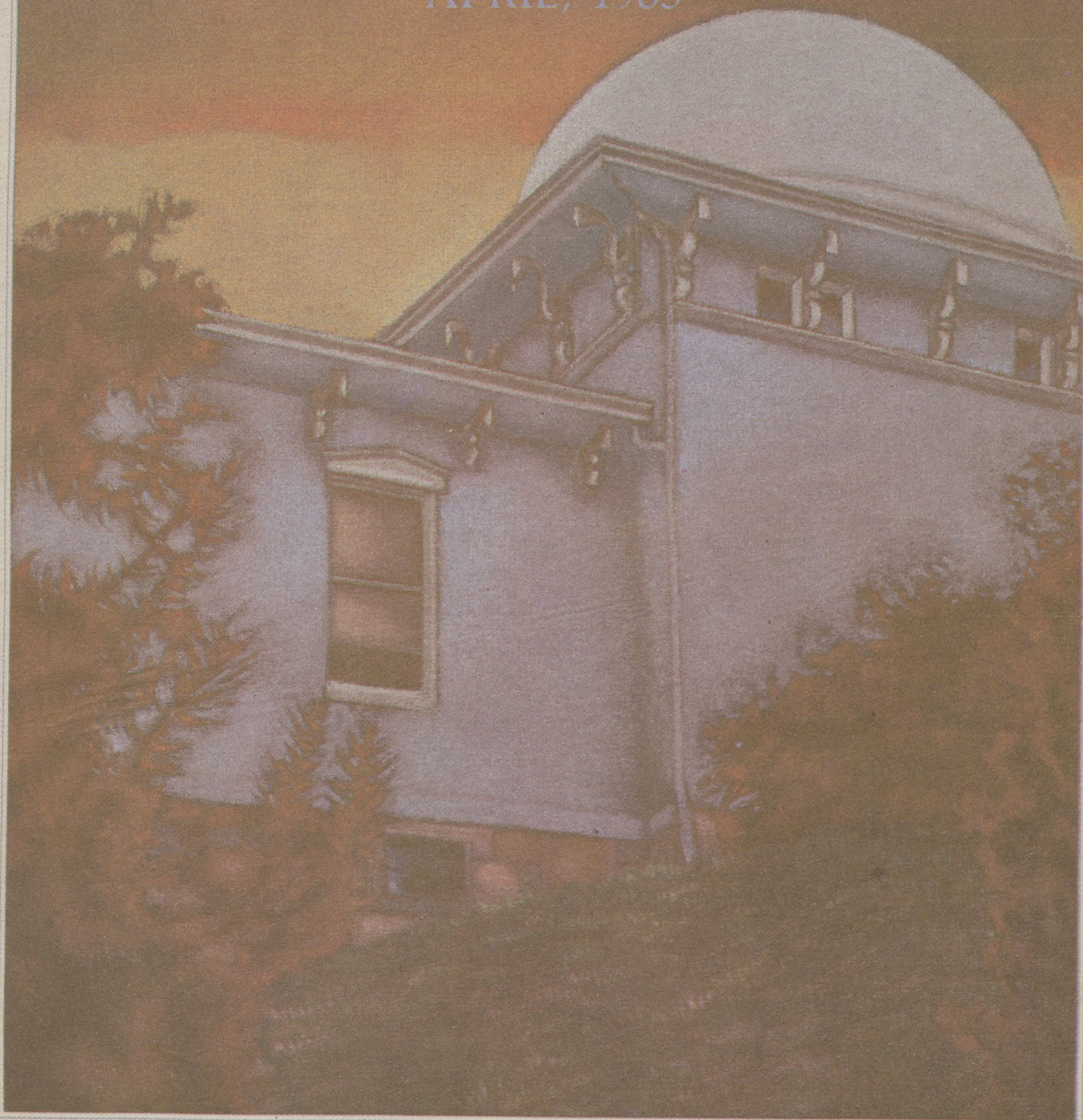


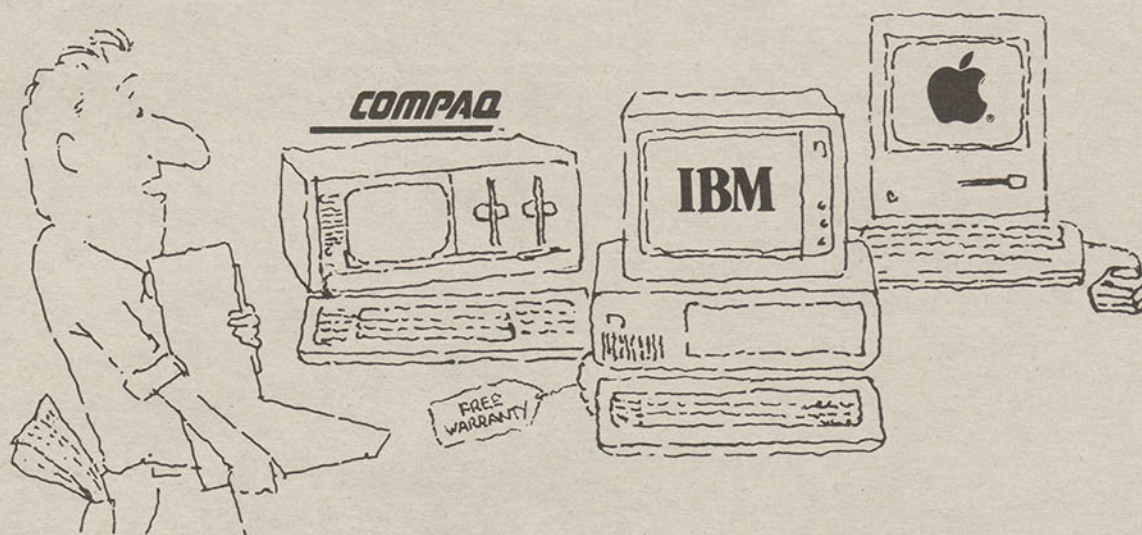
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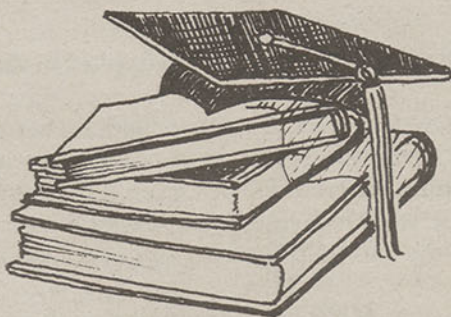
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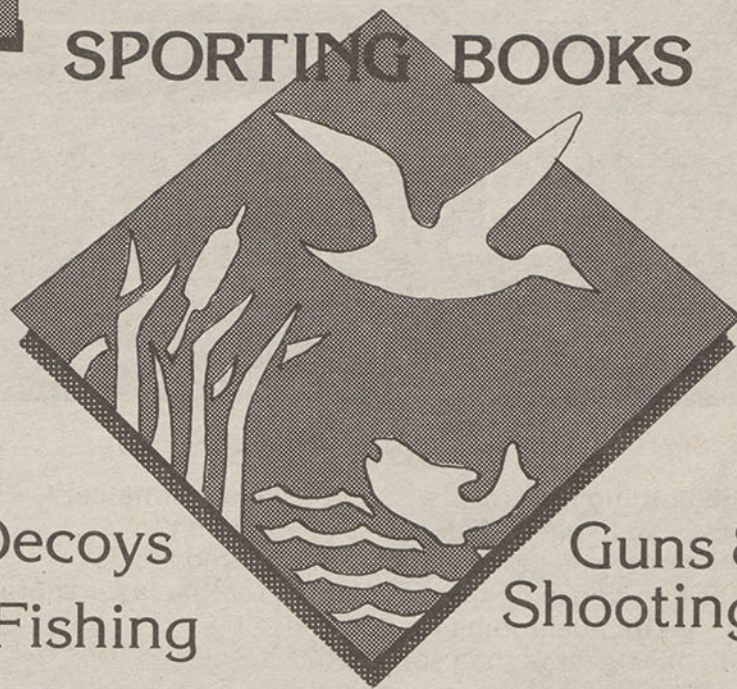
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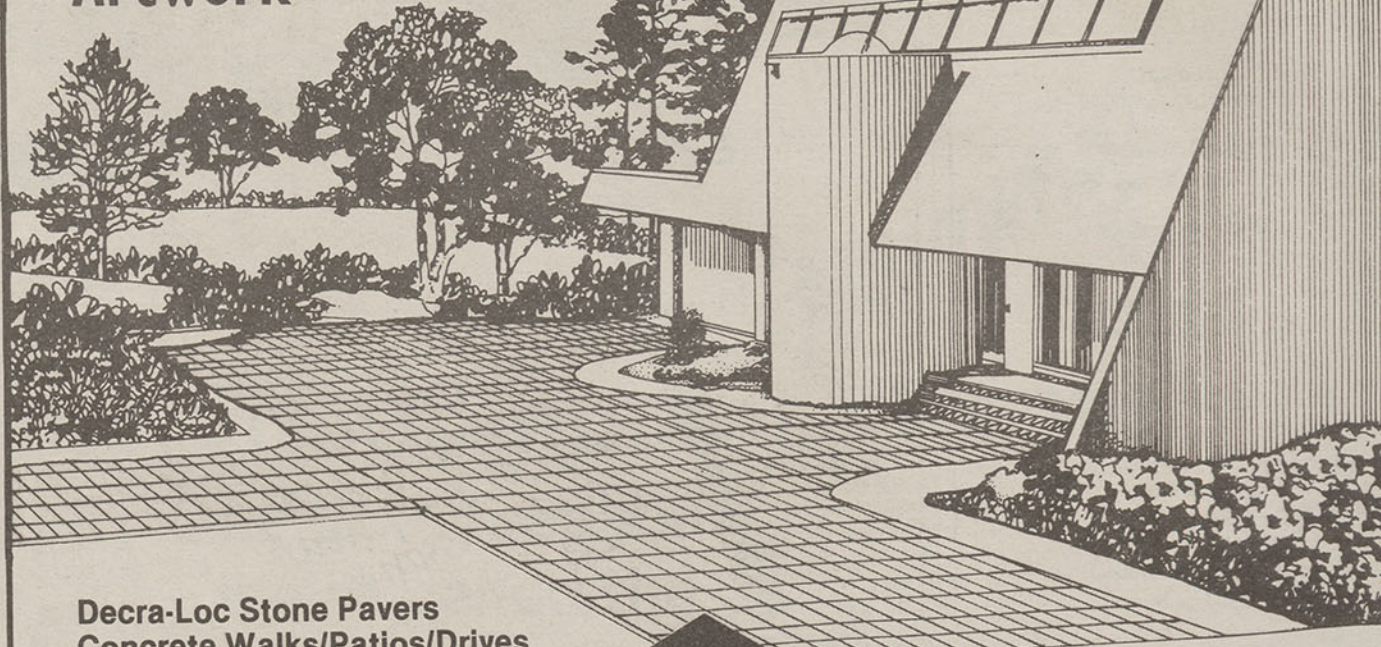
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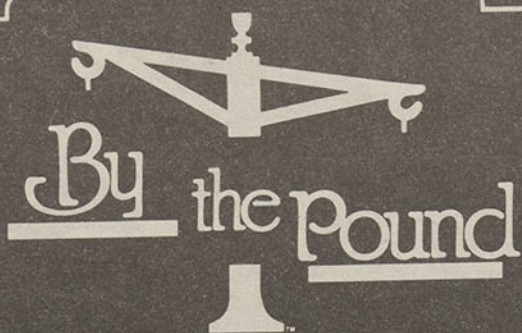
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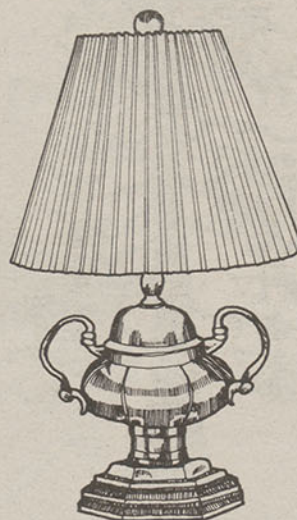
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Ann Arbor Observer

APRIL, 1985

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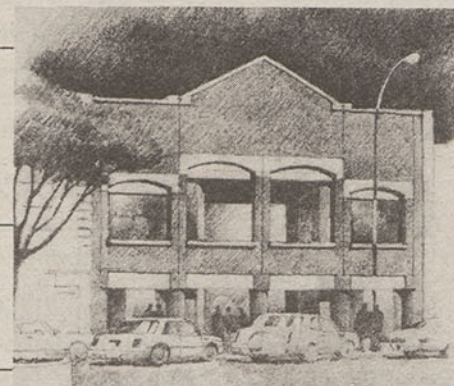
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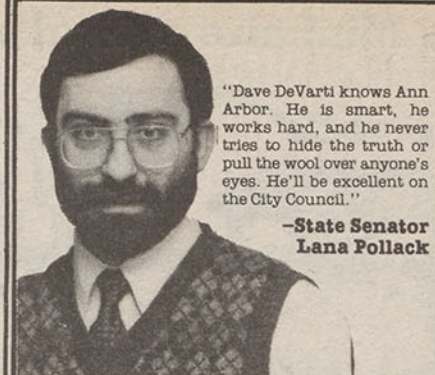
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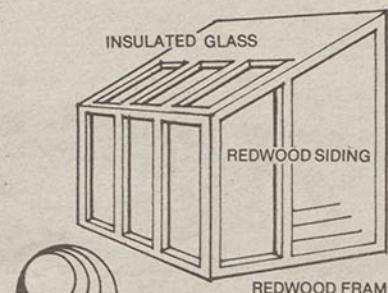
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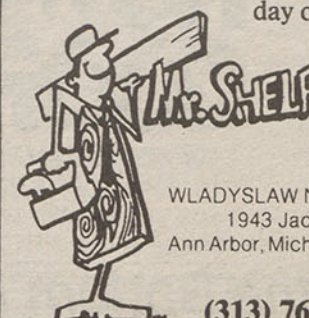
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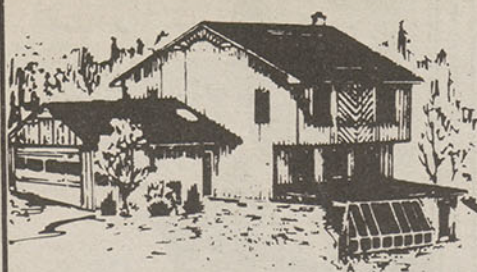
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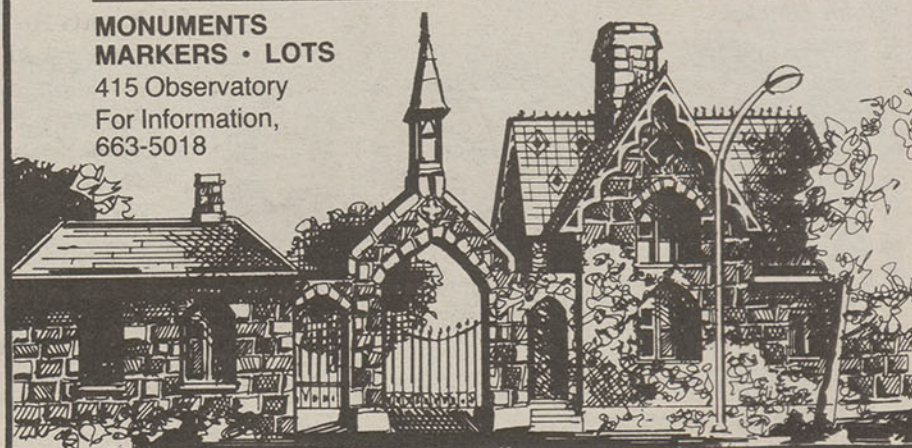
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AROUND TOWN

The passing parade on Packard

Smiles of a springtime afternoon

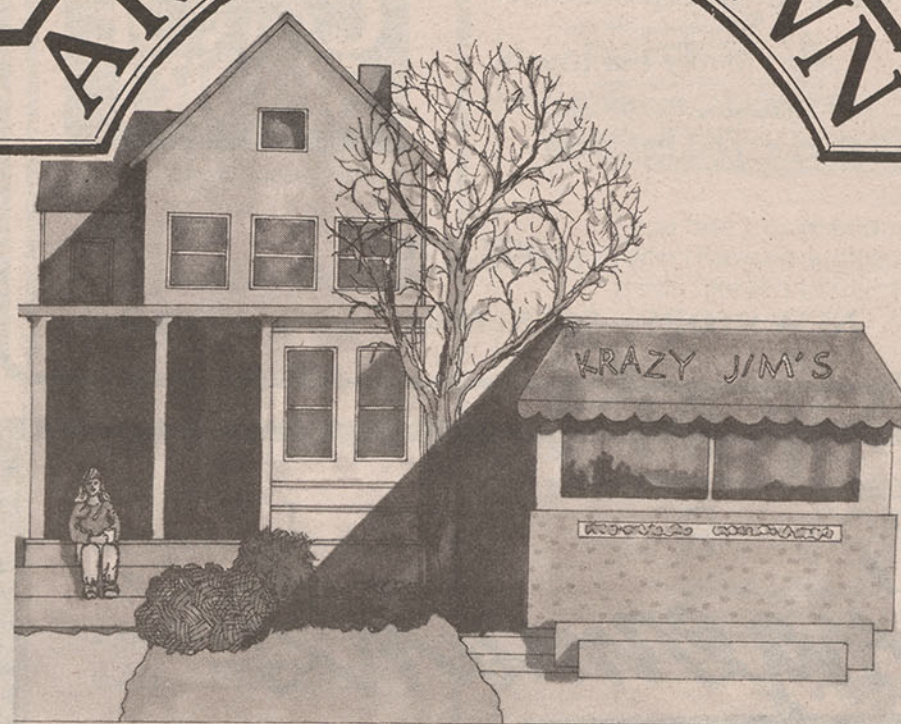
On an unseasonably warm and sunny day in early spring, I carried my afternoon coffee down to the front stoop to see how the evening would fall. Next door at Krazy Jim's Blimp Burger, a para-academic institution of thirty years' standing, some students in sweatsuits were eating at the outdoor table. Across the street the tiny triangular park called Hanover Square was empty. In summer people eat their Triple Blimps there and tie their cats to trees with long strands of twine, to keep them out of the intersection of Packard and Division. But today the park was quiet.

A couple of jock-ish young men in a loud, jumpy car pulled into the intersection and looked around. The passenger let me know he had noticed me by offering a sexual invitation of the offbeat variety, which made both the passenger and the driver laugh. They were having a good time. I looked up at them and laughed too, partly because I found the suggestion hilarious and partly because I wanted to have a good time, too. But my good time seemed to spoil theirs, and they quickly shifted their attention to the red light, as if they were in a hurry for it to let them go.

A plump teenage boy came along the sidewalk, dressed warmly and sweating and puffing in spite of a leisurely pace. He returned my nod with a look of slight embarrassment and kept on his belabored way. I wondered what change might be wrought in him were he to acquire a loud, jumpy car and a companion.

Down the other side of the street came a neighborhood regular, a tall, thin, gentle-faced young man with long brown hair, wearing a flowing white robe, white shawl, and hiking boots. His shoulders slumped forward and his eyes were downcast, as if he had had a long, hard day among the worldly and unwashed and was thinking of the sanctuary of home. There is often a woman walking with him, who dresses like a twentieth-century American and speaks to him softly, a fount of consolation. But today he was alone.

The next passersby were a pair of



spare, pallid, scholarly types. Nerds, as they are called. One was in weird, knee-length pastel blue sweatshorts that showed his calves, as thin and white as chicken bones. He wore a cheap blue Oxford shirt with a pocket full of pens. The other's clothes were comparatively unremarkable. Both wore intensely serious expressions and spoke earnestly. They took my smile as a rude interruption and recoiled into the dank but cozy caves of their minds.

Everyone seems full of dark preoccupations today, I thought. But evidence to the contrary soon presented itself in the form of a gleaming grin surrounded by a long mane of dreadlocks. A big Rasta-man on a battered blue bicycle had been spinning by, and I had smiled at him without really paying any attention. But he had smiled back and was now leaning over the sidewalk, while a bear-like dog that seemed to be with him tried to peer into my coffee cup.

"How did you get to be so wonderful, beautiful lady?" the Rasta-man asked. It was an opening line Dale Carnegie surely would have applauded, and the delivery was impeccably sincere.

"You are all beauty," he went on, still smiling grandly. "You have made my day a happy one, I tell you the truth. To the joy."

And then to the dog, still lapping hopefully around the cup: "But she is a beautiful one, isn't she?"

The dog's name was Butch, and both Butch and the Rasta felt bad about it when Butch got a little rambunctious and finally overturned the coffee cup. But it was quickly forgotten. The Rasta allowed that it was a fine evening and that there is some kind of beauty in everything, which if you just walk right up to it and smile, will surely smile back. Then he said "To the joy" again and rode off, with Butch loping happily behind.

—Candyce Norvell

Ann Arbor's model train extravaganza

Railroads past and present draw thousands to Pioneer High.

Some five thousand model railroaders descended on Pioneer High School the Sunday morning of February 17. It was the Fourteenth Annual Winter Spectacular, sponsored by the Ann Arbor Model Railroad Club and the Huron Valley Railroad Historical Society. For months the event had loomed large in the calendars of local railroad buffs.



Most of the visitors were men who as boys had owned small trains and admired large ones. Many were over fifty. As a group, they tended to be robust and flannel-shirted. They moved with energy and purpose through the high school gymnasium, the heart of activities, where tiny trains, model railroad accessories, and train memorabilia of all kinds were displayed in booths. Items for sale included railroad accessories kits ("eight telephone poles, two lamp posts, one

maple tree"); power units and switches; black and white railroad hats; Illinois Central belt buckles; and yellowed copies of "HO Railroad Catalogue" and "The Penn Central Post." Some good-natured bartering went on. "Would you take five dollars for that fire station?" one man asked a dealer.

"We're far and away the largest model railroad flea market in the state," said Jim Williams, the event's coordinator, as he stood by the high school's front entrance greeting newcomers. Williams, a grizzled, cheerful Ann Arborite with black-rimmed glasses, sells insurance when not occupied with his duties as executive secretary for the two local railroad organizations sponsoring the Spectacular. Williams has been a train buff since he worked on the railroads in his high school days in Warfield, Kentucky.

"We're one of the ten largest railroaders' meets in the country," Williams continued. "We've got one thousand dealers from more than seven states hawking everything you could think of having to do with model railroads." The Spectacular's popularity has caused problems for organizers, Williams pointed out. "We started out holding this thing at the Holiday Inn," he recalled. "We outgrew that and went to Weber's. About five years ago, we outgrew that and came to Pioneer. I don't know where we'll go if we outgrow Pioneer."

While Williams pondered over future Spectaculars, visitors continued to stream into the gymnasium. Most of the women seemed to be attending out of a cheerful sense of duty to a male railroader in their lives. Their expressions were bemused but tolerant. One woman wore a button reading, "Pray for me. I'm married to a model railroader."

"I probably wouldn't be here on my own," acknowledged Marilyn Geyer, as she shepherded two baby carriages and three toddlers through the crowds in pursuit of her husband. But Geyer commented approvingly, "Some of the scenery is kind of cute. There was a little barnyard I was looking at."

Most visitors made a first stop at the center of the gymnasium, where three model trains were puffing away on platforms—"layouts," in model railroad parlance. Layout creators like Gaylord Gill, a member of the Southeastern Michigan S-Scale Group (the S refers to one of four basic track sizes), were happy to explain the intricacies of their craft. "Scenery is what I like best," said Gill, a thin, earnest man who works for Electronic Data Systems and lives in Pontiac. "It allows me to be creative."

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Gill pointed proudly to his module (section of track and scenery), which included a tiny tavern with a sign that said "Dunleavy's Irish Pub," a green and pink five-story hotel, and two factories, whose unfinished appearance Gill apologized for. Gill stressed that he had put his section of track together the "old-fashioned" way, by gluing dozens of tiny ties over tracks. "You can buy ready-made tracks, but these are more authentic," he said. "Notice how some of the track is a little uneven, and some is a little discolored."

Many people came to the Spectacular prepared to do some high-powered purchasing. One of the most popular stops was Bill's Brass, which held court near the high school cafeteria. About two dozen customers sorted through stacks of shopworn boxes piled on a U-shaped row of tables. Each box contained a gleaming brass car whose price, scrawled on the side of the container, ranged anywhere from thirty-nine dollars for a caboose (caboosees were Bill's Brass's best-sellers) to twelve hundred dollars for a locomotive. "Look at this," said one clerk, proudly displaying a \$750 locomotive based on an 1880 model. "Notice the special operating features. A lever that opens the door. A working throttle."

Meanwhile, a Bill's Brass customer named Mike matter-of-factly purchased five cars for a total of a thousand dollars. Mike said that he had been fascinated with trains as a small boy but had developed other interests by the time he started high school. He became a born-again railroader a year after he graduated from college, when he rode a freight train in Durango, Colorado. "When I came back, I joined a railroad club," he said. Putting his newly purchased brass cars in a large paper bag, Mike noted that his personal history wasn't unique. "A lot of guys outgrow trains," he said before he left, "and then, later on, grow into them again."

—Eve Silberman

The invasion of the house finch

Five years ago there were none; now there's a growing colony.

Recently we received the following correspondence from a bird fancier who brings news of a relatively new creature in our midst. He writes:

Five years ago, there were no house finches in Ann Arbor. That was before they invaded. In 1979, local birders counted only one pair, but Washenaw Audubon Society president Michael Kielb sets the current tally at about twenty-five.

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Before 1940, there were no house finches at all in the eastern United States. Natives of the American West, ranging from California to the Rocky Mountain states, they would never have reached Ann Arbor had it not been for the rise and fall of several New Yorkers who thought that there was money to be made in the exotic bird market.

During the Depression, house finches were trapped and shipped east, chiefly to New York City, for sale as unusual cage birds. The male has red on its head, breast, and rump, giving it a flashy, exotic look, unlike its brown-streaked mate. Both sexes have a rich, warbling song. Named Hollywood finches or red-headed linnets, they had a short-lived popularity because of laws prohibiting the keeping of American songbirds.

In 1940, federal wildlife officials moved to stop their trapping and sale. To escape prosecution, pet store owners released the last remaining captive birds into the Long Island countryside. The eastern population of house finches is traced from those twenty-odd birds. They survived their first winter on Long Island, where they subsequently bred in colonies concentrated in residential areas with evergreens and ornamental plantings.

Their success at adapting completely surprised naturalists, as did their rapid range expansion. An intensive field study in 1951 counted two hundred eighty birds, most of them still on Long Island but with some as far away as New Jersey, Connecticut, and the New York state mainland. House finches first entered Michigan and Indiana during the late 1970s from Kentucky and Ohio. Today they range as far west as the Mississippi River and are still extending their range.

"The phenomenon of the house finch is comparable to that of the starling and house sparrow introductions of the nineteenth century," says Bruce Peterjohn, regional editor of *American Birds*. He attributes their successful adaptation to lack of competition from other species and their close relationship with man, as evidenced by their preference for residential and urban areas.

House finches begin breeding early in April and commonly have two to three broods. Their nests of short grasses are often found in pine trees or bushes, but by no means do they limit their nest-making to natural environs. Campus bird-watchers have been treated this winter to the sight of several pairs of house finches nesting in broken street lamps on the U-M diag and in sheltered cavities in one of the medical sciences buildings.

They are not shy at bird feeders either, say those who have watched them around town. They relish sunflower and thistle seeds and make no bones about chasing away the more mundane and plentiful house sparrows that populate Ann Arbor.

—Peter Wilson



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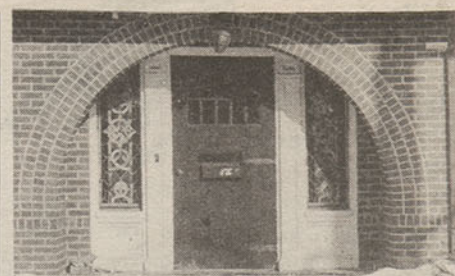
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Where is this?

BOB BRECK

Test of the Town

Springtime is a fine time for walks along the picturesque streets of Ann Arbor's east side. If you spot the arched doorway in this month's mystery photo, mail your answer, along with your name and address, to the Ann Arbor Observer, Test of the Town, 206 South Main, Ann Arbor 48104. Deadline: April 15. Two winning answers will be drawn from the pool of correct entries. Each winner may choose a record of his or her choice from the fabulous collection of the Liberty Music Shop, 417 East Liberty, as John DeLancey and Katherine Hurbis-Cherrier were able to last month. Winners will be notified by mail; we regret we are unable to respond to other entries.

Last month's Test of the Town was the acute-angled entrance wall of the Comerica Bank branch on North University at Thayer. Its architect, Richard Black of Hobbs & Black, recalls the circumstances of the campus bank's design in 1972, at a time when big plate glass windows of campus-area banks were regularly being smashed. His client, Huron Valley National Bank, wanted to maintain its friendly image as "the apple bank" under trying circumstances. "Make it open and inviting, but don't put any glass in it" was the bank's directive to Black.

The building, which replaced Bob Gesche's original Michigan Pharmacy, is quite visible from the Diag. It was designed to form a transition from the visually busy block of small retail shops on North U. to its monumental U-M neighbors, Hill Auditorium and Burton Tower. Black designed the building as a "solid block that was carved and sculptural," to act as a sort of bookend to the North U. storefronts. "We depended on the severe slices and geometry of that closed, [block-like] form to give the friendliness and visual activity we wanted to have." The interior was striking for its day—brilliant with purples and magentas reflected in a glassy black ceiling to make the interior space seem larger.

—Mary Hunt



HOBBS & BLACK

Last month's mystery photo: Comerica Bank at North University and Thayer.

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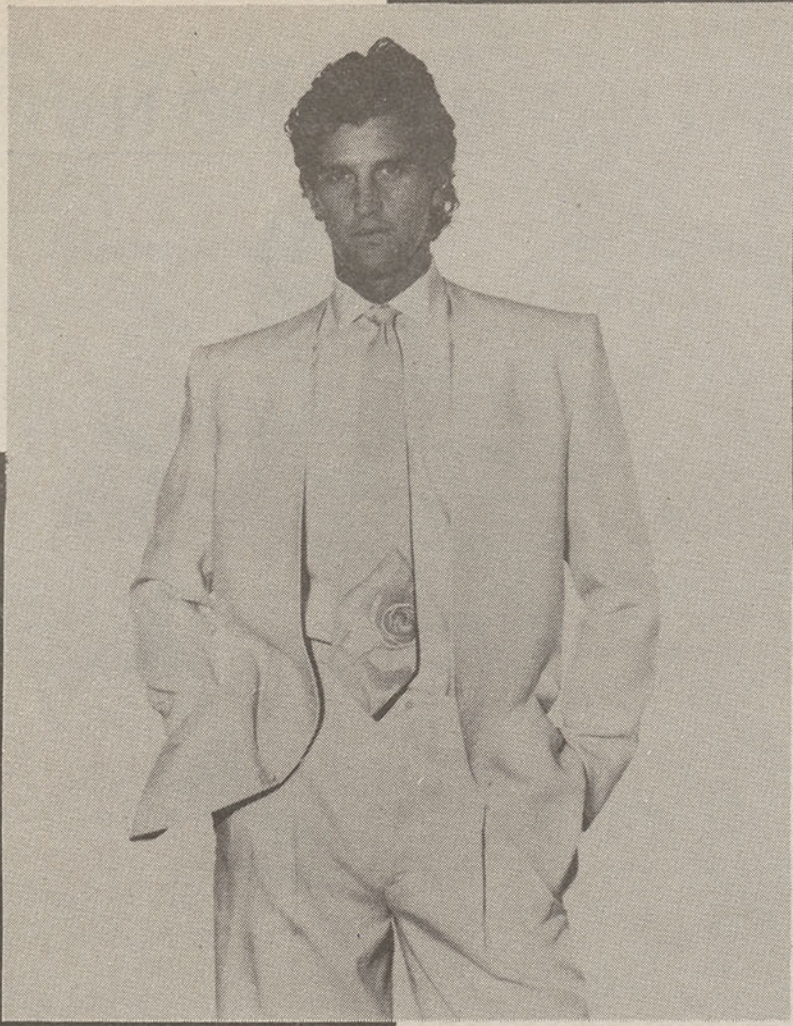
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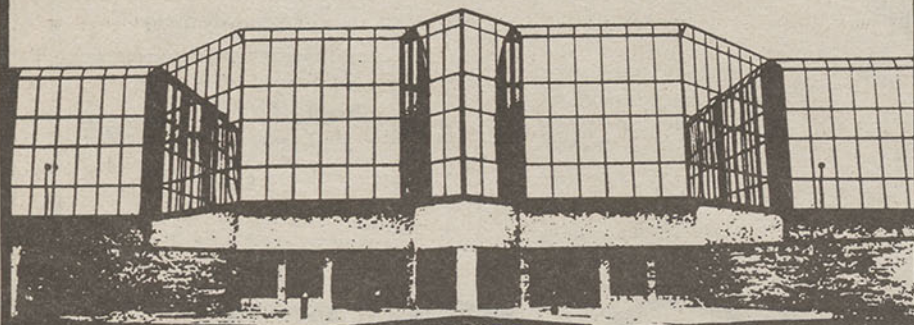
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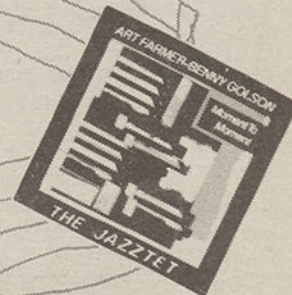


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INSIDE CITY HALL



◀ Democratic mayoral candidate Edward Pierce with Democratic council candidates in background: an activist approach to government.

Republican mayoral candidate Richard Hadler with Republican council candidates in background: a conservative, bare-bones approach to government. ▼



A clear choice for mayor

Republican Hadler defends the status quo, while Democrat Pierce sees ample reason for change.

"I don't really have a big agenda," said Republican mayoral candidate Rick Hadler. "The main reason I'm running for mayor is to make sure that a political philosophy that's anathema to Republicans is defeated." These were the first words of the sixty-two-year-old retired Hoover Universal executive and former Ann Arbor city councilman (1971-1975) in his first public confrontation with Democratic opponent Ed Pierce, the fifty-five-year-old Ann Arbor general practitioner, whose long political career includes terms on city council (1964-1966) and in the state senate (1978-1982), as well as unsuccessful bids for mayor (1967), Congress (1974 and 1976), and governor (1982).

Hadler's opening volley bluntly identified the key question in this contest to see who will succeed retiring Republican mayor Lou Belcher: Is the prospect of a Democratic mayor and a Democratic council majority "anathema" to most local voters? This year's mayoral race is shaping up less as a choice between two candidates than as a referendum on whether to accept or reject Ed Pierce and the Democratic Party.

This turn of events is no surprise. Ever since Pierce announced his plans to run for mayor, he has been saying that his main task would be to convince Ann Arborites that Democrats are competent to run the city. Hadler would have been foolish not to try to discredit his formidable opponent by equating Democrats with misguided good intentions and irresponsible innovation.

What has been surprising, though, is Hadler's willingness to base his own appeal to voters in terms of a very narrowly defined version of what a Republican is. Both in his campaign literature and in public forums, Hadler has promised to maintain the course established by Mayor Belcher, which he equates with promotion of upscale economic growth and efficient delivery of basic services for as

few tax dollars as possible. But Mayor Belcher always managed to present this basic platform in a way that blended a defense of the status quo with the promise of further progress and improvement. Hadler seems bent on defining his political image almost entirely in terms of resistance to changes in the direction or priorities of city government.

About the closest Hadler has come to acknowledging a need for change has been to promise to see that the city continues to increase funding for road repairs. Once during a debate he made a passing reference to the desirability of seeking competitive bids for the city's banking business. But even with roads, the sole area in which Hadler taps voter dissatisfaction with the status quo, the candidate is reluctant to admit that long years of Republican rule might have bequeathed some room for further improvement. He has blamed the sorry state of the city's roads on Democrats—even though, as Pierce has been quick to point out, Democrats have controlled city hall for only two years (1969-1971) since 1929, and Republicans have enjoyed undisputed control of council since Belcher was first elected in 1978.

In part, Hadler's aura of complacency is a conscious campaign ploy. Hadler and his strategists seem to have a genuinely low opinion of Pierce as a politician. They see Pierce as a combination of dangerous crackpot schemes and harmless bluster, and they believe voters will like him less the more they see of him. When voters tire of Pierce, Hadler wants to be sure that he himself is recognized as the embodiment of Republican solidity, unglamorous perhaps, but reliably tried and true.

Hadler's campaign style differs from Belcher's because he is decidedly more conservative than Belcher. Hadler is much more doctrinaire in his resistance to the idea of expanded city funding for human services. For

instance, he objected to city-funded day-care centers when he was on council in the early Seventies, and he doesn't like the fact that general fund money is being used to fund day-care scholarships for the poor today. Unlike Belcher, Hadler doesn't confine himself to saying that Democrats are exaggerating the need for more affordable housing or that they have no practical solutions for any shortages that may exist. Instead, Hadler plainly rejects the Democratic premise that the city ought to do what it can to maintain diversity in its housing stock. "It happens naturally all over that suburbs get stratified according to income," Hadler responded at a forum sponsored by the Board of Realtors. "Not everyone can live here who wants to."

Hadler is also uninfected by the adventurous activist spirit that has led Mayor Belcher to take up the banner of such causes as city purchase of the Michigan Theater or city funding of Recycle Ann Arbor, often in the face of considerable resistance from Republican conservatives. Hadler says he would listen with an open mind to such initiatives, as well as to human service proposals and other liberal ideas, before deciding whether or not to support them. But he also makes it clear that he does not believe his job as mayor is to provide that sort of activist leadership. He repeatedly assures voters that he does not harbor any "grand agenda." He believes city government has its hands full just trying to provide basic services, so there's no need for the city's political leaders to go looking for more to do.

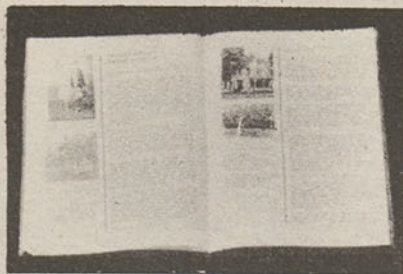
Looking for more to do is, in Hadler's view, looking for trouble, and that's the Democrats' prerogative. In vivid contrast, Pierce is campaigning on a "grand agenda," one that seems to grow daily, though it is not the sort of new-spending liberal agenda Hadler believes Pierce and his fel-

low Democrats are advocating. Instead, Pierce is campaigning on two broad themes. One directly challenges the notion that basic city functions have been well run under Republicans, and the other challenges the adequacy of the Republican agenda to meet the needs of Ann Arbor's economically and culturally diverse population.

Pierce says his main task as mayor will be to "run the city well," and he seems to have a large appetite for tackling the nuts and bolts of city operations. He says he will undertake a series of operational audits of city hall departments in order to eliminate alleged "large inefficiencies" brought to council Democrats' attention by former city finance chief Don Ayers. (Curiously, many council Republicans also suspect the city bureaucracy of some "large inefficiencies," though one would never know this from anything Hadler says. It seems likely that some or perhaps all of these concerns will be addressed no matter who is elected mayor.)

Pierce has also suggested various improvements in the way council follows up on the policies it establishes, such as issuing citizen impact statements for new laws, regular review of the way the bureaucracy fleshes out new policy directives, and inclusion of "sunset" provisions in every new program. He is also attacking Republicans for alleged "cronyism" in awarding contracts for city business and in appointing people to the city's various advisory boards and commissions. And finally, he has made several suggestions for reforms in basic city policies, from reforming the downtown parking system to redirecting police priorities in order to combat burglary and insure safety on the streets. Pierce has backed off from his initial proposal to eliminate parking meters, but he still insists that the city needs to find a more efficient and less harrasing way to insure turnover in on-street and open-lot parking spaces and to raise

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Pierce's greatest asset as a campaigner and as a political leader is his seasoned appreciation of the complex social fabric that underlies city politics. As a result, he's been much more successful than other Democrats in dislodging issues like affordable housing and diversity in economic development from their merely ideological underpinnings and presenting them instead in terms that many Ann Arborites can relate to. Unlike Hadler, Pierce feels it is crucial for the city to do what it can to assure that Ann Arbor remains what he calls a "real town" where people of different economic strata live and work together. When he talks about the working-class families, single mothers, secretaries, store clerks, artists, and other low- and moderate-income people who are finding it increasingly difficult to afford decent housing in Ann Arbor, Pierce is quick to remind his audiences that many of these are people who have grown up in Ann Arbor. "I've got four grown children, and three of them probably couldn't afford to live here. Too many of our kids are still living with us because they can't afford their own places, and we have to do something about that, and you know it!" Pierce exploded to appreciative applause and laughter at the Board of Realtors forum.

Characteristically, Pierce's ability to convince people that the affordable housing shortage is a serious problem runs far ahead of any solutions he is able to propose. He does have some ideas for solutions, including preventing development that demolishes existing housing, placing a higher priority on the upkeep of the city's subsidized and public housing stock, and reducing per-unit costs of new construction by zoning for more high-density apartment developments. And he's added one idea of his own to the list of Democratic-proposed schemes for stimulating the private market to produce more new affordable housing, saying he would explore the possibility of establishing a Homeowners Development Corporation to make tax-free municipal bonds available to home-buyers, just as the city's Economic Development Corporation now makes them available to commercial developers. But this program of alternately stop-gap and untested proposals is less a credible answer to the affordable housing problem than an indication of earnest intentions to address a problem for which there may be no workable solution.

Pierce approaches economic development issues with a similar folksy appeal to common knowledge and common sense. He bristles with indignation at Hadler's charges that he is anti-business. Pierce cites workers' compensation reforms he himself spearheaded in the state senate, which save Michigan businesses \$500 million a year, he estimates. Pierce also derides what he regards as Republicans' inflated view of the importance of city hall in determining Ann Arbor's economic character. "Mainly because of the U-M and the strong business communities that have grown up around it, we have a very healthy local economy, and the best thing the city can do is to leave it alone and be careful not to mess it up," Pierce advises. "As long as our infrastructure of roads and utilities can handle it, private investors should be encouraged to build whatever they want to build."

Pierce feels that most of the potential problems caused by economic growth need to be addressed *before* developers come to city hall with specific proposals. Like other Democrats, he is calling for a thorough review of city zoning ordinances to assure that they establish a workable framework for a "mutually supportive" mix of residential, retail, office, research, and industrial uses in the city. The current Belcher-led Republican caucus has been developing similar plans for a city zoning review, though Hadler hasn't men-

tioned it.

However, Democrats and Republicans have decidedly different views as to what constitutes a healthy mix of uses. Pierce has been outspokenly enthusiastic about Ann Arbor's prospects for becoming a center for the development of new medical technologies, but he and other Democrats feel that Republicans have focused too narrowly on strategies for attracting high-tech firms and corporate offices from out of town. Pierce would like to see the city use its zoning ordinances and other tools at its disposal to foster Ann Arbor's traditionally strong and diversified small-business community. Similarly, as part of their concern with affordable housing, Democrats favor zoning that permits a higher proportion of apartments to single-family housing than Republicans would like.

Among his supporters, Pierce has developed a reputation as a pragmatic, humane problem solver. His supporters say his strength lies in his ability to recognize problems, to stimulate and guide the process of finding solutions, to recognize a good solution when it emerges, and to marshal broad political support for the solution. He also has a reputation for getting the problem-solving process started with ideas of his own that are often flaky or impractical and from which he quickly backs off—like his ideas for eliminating parking meters or replacing the city property tax with a city income tax. His critics, who include Hadler and other Republicans, are convinced that this is all there is to him, that he is all flash and no substance.

Though Hadler has geared most of his campaign to attacking Pierce, he has not been especially effective in exploiting his opponent's weaknesses. In part, this is because Hadler consistently refuses to allow his own views to become an issue. For instance, Hadler was quick to point out the problems with Pierce's proposal for eliminating parking meters, but he neither challenged Pierce's premise that the present system is unacceptable nor indicated what he would do to solve the problem. Similarly, Hadler has attacked Pierce's advocacy of a city income tax and a city entertainment tax, but he has not questioned Pierce's notion that it may be worthwhile to examine possible alternatives to the city property tax. Perhaps Hadler does disagree with Pierce's diagnoses, or perhaps he assumes it's understood that he can be trusted to see that whatever could be done to address these problems would be done.

It's likely that many voters will give Hadler some such benefit of the doubt. But it's also likely that many voters may see Pierce as a man valiantly casting about for solutions he does not yet have, while Hadler may come across as a man who smugly refuses to acknowledge the existence of problems for which he has no acceptable solution.

By trying to fit everything Pierce proposes into a manifestation of a basic anti-business stance, Hadler has wasted a lot of opportunities to point out the real dubiousness of some of Pierce's views. For instance, one would expect Hadler to cite Pierce's support of last fall's failed Nuclear Free Zone proposal as evidence of his alleged bad judgment. Halfway through the campaign Hadler began to do just that, but only after he made a concerted effort to characterize Pierce's support of the Nuclear Free Zone (which Hadler erroneously referred to as a "proposal to ban research in Ann Arbor") as evidence of Pierce's opposition to research in general. Similarly, one would expect Hadler to question Pierce's judgment in reviving the idea of a city income tax, a proposal twice defeated by voters. But Hadler has steadfastly refused to address Pierce's questionable contention that to replace the city's portion of the property

tax with an income tax would benefit both homeowners and businesses by distributing the tax burden more fairly. Instead, Hadler charged that in order to finance unspecified new programs, Pierce was proposing to sacrifice Ann Arbor's healthy business climate by adding a new income tax on top of the existing property tax.

Hadler has resorted to caricature and distortion in his treatment of Pierce, perhaps reflecting his desperation as an underdog in a low-visibility local campaign. Republicans seem to have decided that the only message they have time to get across to voters is one that severely oversimplifies both candidates and presents the choice between Hadler and Pierce as a choice between sanity and lunacy. Democrats are confident that local voters know Pierce too well to fall for what they regard as an extremist view of him that itself borders on lunacy.

So it seems that both parties are asking voters to decide which one of them is out of touch with political reality. And with this year's election falling on April Fool's Day, that seems only appropriate.

A rare possibility

A Democratic council win would be just the third in 55 years.

Should the Democrats gain control of city council this year, it would be an event of historic proportions. Democrats have controlled city hall for only two years (1969-1971) since 1929, though a combination of Democratic mayors and Human Rights Party council members prevented Republicans from exercising full majority powers through much of the early and mid Seventies. Below is a year-by-year list of the partisan balance on council since 1957, the first year the city's current charter took effect. Before 1957, the council was comprised of two aldermen from each of seven wards and a council president elected at large. In those days, the mayor, also elected at large, did not have a vote on council but did possess the power to veto council actions. □

COUNCIL SEATS (includes mayor)

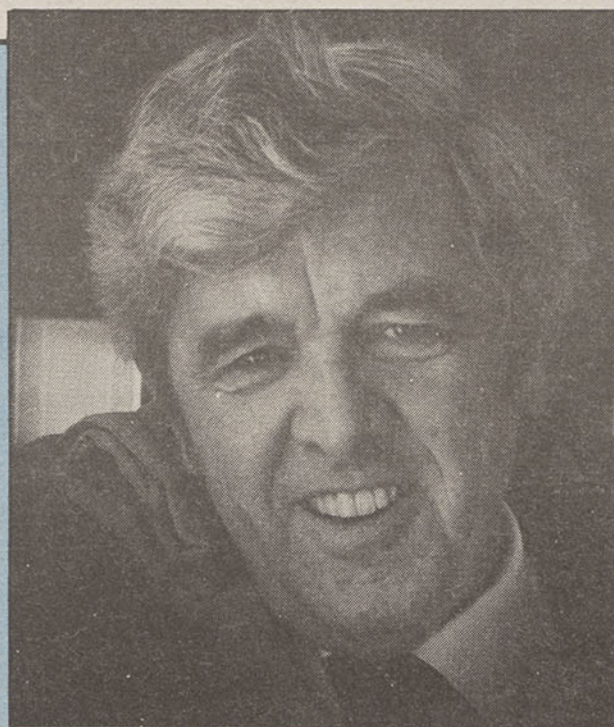
Year	Rep.	Dem.	HRP	Mayor
1957	8	3		D-Eldersveld
1958	6	5		D-Eldersveld
1959	8	3		R-Creal
1960	11	0		R-Creal
1961	10	1		R-Creal
1962	9	2		R-Creal
1963	9	2		R-Creal
1964	6	5		R-Creal
1965	6	5		R-Hulcher
1966	7	4		R-Hulcher
1967	7	4		R-Hulcher
1968	7	4		R-Hulcher
1969	3	8		D-Harris
1970	5	6		D-Harris
1971	6	5		D-Harris
1972	5	4	2	D-Harris
1973	7	2	2	R-Stephenson
1974	6	4	1	R-Stephenson
1975	5	5	1	D-Wheeler
1976	6	5		D-Wheeler
1977	6	5		D-Wheeler
1978	7	4		R-Belcher
1979	7	4		R-Belcher
1980	7	4		R-Belcher
1981	7	4		R-Belcher
1982	7	4		R-Belcher
1983	6	5		R-Belcher
1984	6	5		R-Belcher

Elect The Democratic Team • April 1

ED PIERCE FOR MAYOR

"Ed Pierce . . . has a range of experience and a balanced perspective. His problem solving approach is down-to-earth. . ."

—Ann Arbor News editorial
February 14, 1985



Lowell Peterson - First Ward

- City Council member since 1981
- Chair, Affordable Housing Task Force
- Chair, Citizens' Advisory Committee on Rape Prevention

"The fundamental question Ann Arbor must ask itself is: What kind of community do we want to have in five years, ten years, twenty years? I favor a diverse and humane community, so I have been active in preserving affordable housing; in encouraging community-controlled economic development."



Jim Burchell - Second Ward

- Aide to the Michigan House Judiciary Committee
- Board member of the Senior Housing Bureau

"I'm going to advocate for you in City Hall. A Council member is your direct connection to city government. I will hold regular neighborhood meetings—getting the news from you directly. Let's make city government work for you, not the other way around."



Jeff Epton - Third Ward

- Has lived in Ann Arbor over 20 years
- During his first term on council he has played a major role in examining and altering city budget priorities to better meet the needs of our city and its people

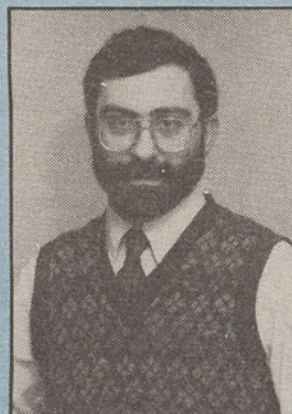
"There is much yet to be done in adopting a thoughtful and compassionate approach to the problems of our city. I seek your support for re-election to City Council from the Third Ward."



Dave DeVarti - Fourth Ward

- Publisher, Michigan Cinema Guide
- Member, Mayor's Energy Advisory Board
- Board member, Guild House Campus Ministry

"Growing up in Ann Arbor has given me a special awareness of Ann Arbor's unique community atmosphere. I am committed to preserving Ann Arbor's special qualities, while working to see city services delivered fairly to all residents."



Kathy Edgren - Fifth Ward

- A record of effectiveness on council
- Improved neighborhood safety
- Got the Fifth Ward needed street safety and park improvements
- Saved tax dollars and helped serve our environment

"Over the past two years I have responded to over 300 requests for assistance from constituents on issues ranging from snow removal and leaf pick-up to neighborhood development and environmental concerns."

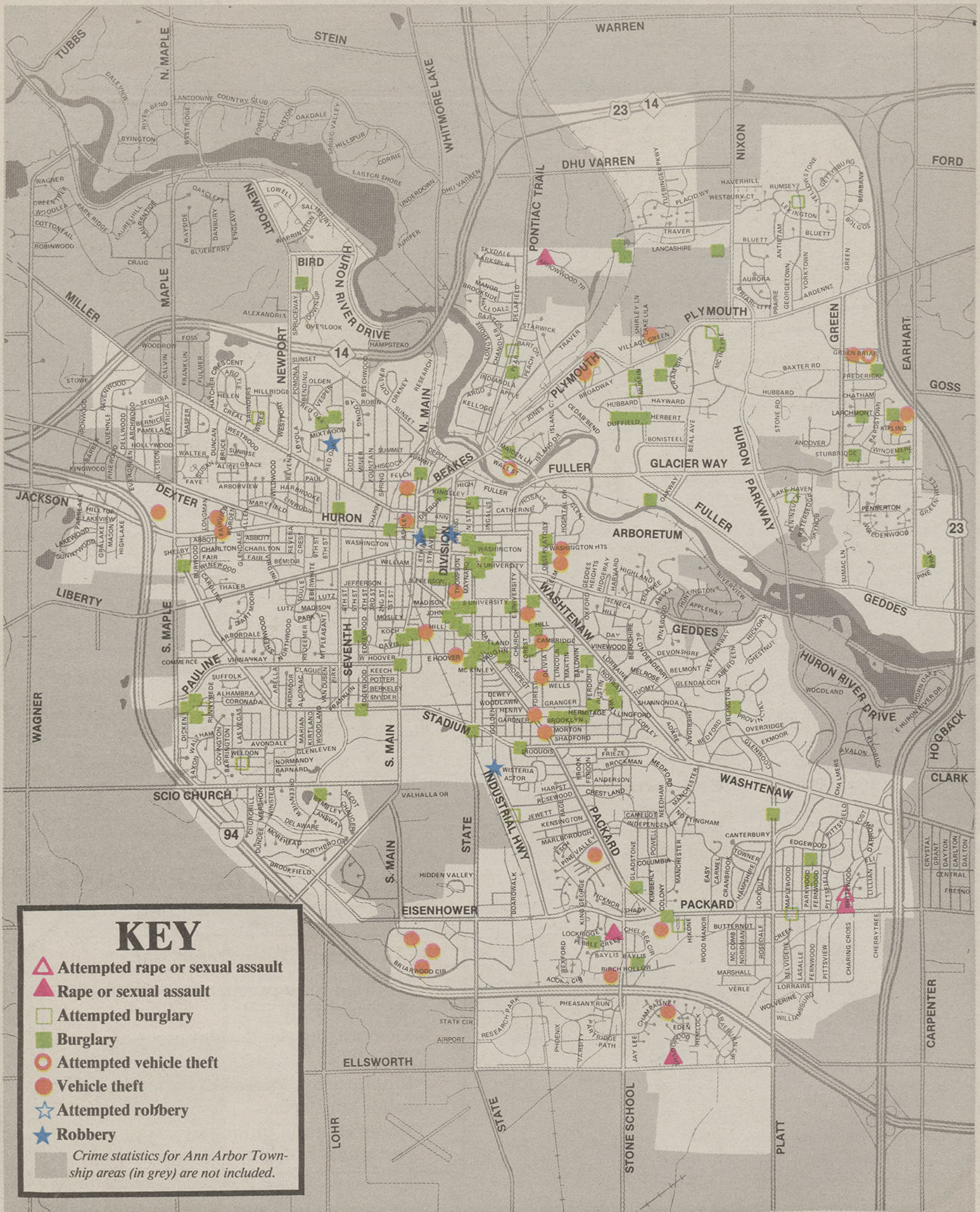


The Democratic Team stands for:

- Working for a prosperous economic climate for all
- Encouraging the development of affordable housing
- Emphasizing increased personal safety on streets
- Preserving the unique diversity and quality of life in Ann Arbor.

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ANN ARBOR CRIME, FEBRUARY, 1985



KEY

- △ Attempted rape or sexual assault
- ▲ Rape or sexual assault
- Attempted burglary
- Burglary
- Attempted vehicle theft
- Vehicle theft
- ★ Attempted robbery
- ★ Robbery

Crime statistics for Ann Arbor Township areas (in grey) are not included.

Cold weather usually helps keep Ann Arbor crime down. "Criminals are human, too," notes the Ann Arbor Police Department's Deputy Chief Donald L. Johnson. "Crooks don't like to be out in twenty below, either." This year's unusually harsh winter has proven an effective crime inhibitor. Sexual assaults were down 55% over February a year ago. Burglaries and auto thefts continue to be the boom areas in local crime. In January, burglaries were up 49%*, and unrecovered auto thefts were up a whopping 300%. February saw a burglary decrease of 6% and a 28% increase in stolen cars.

In Ann Arbor, the profiles of these two crimes differ quite a bit. Car thieves usually come into Ann Arbor from Detroit, but burglars tend to be locals. A few busy local burglars can account for a surprisingly large number of crimes. In 1984, the AAPD put several career burglars under covert surveillance. Four—all of them local men—were arrested in the act of committing burglaries. One night last fall, surveillance officers were "working" a known local burglar on foot in a very affluent neighborhood. Later it was discovered that he had tired breaking into twelve places and had succeeded nine times—each time through open doors and windows. (He's in jail now—arrested in a different case.) That evening's work highlights a crucial problem in town. In 1984, illegal entries into unlocked Ann Arbor homes were up 53% over 1983. In January the number of residential units entered through unlocked doors and windows was up 108%. Residential burglars tend to look for cash and other small pocketable items. Once inside, they usually find a woman's purse out in the open in a ground-floor room. While some of them use vans and pose as delivery men, most are on foot and less subtle. One afternoon not too long ago, two men were arrested near Spring Street and Sunset Road carrying their freshly stolen television set down the street in a wheelbarrow.

Despite an overall drop in break-ins, in February there was an increase in entries of businesses in the campus area of south State Street. Unlike residential entries, this type of commercial burglary tends to be the work of a non-local ring looking for electronic typewriters and desktop computers.

Since 1980, the number of stolen cars in Michigan had doubled. Last year over half of the state's stolen vehicles were taken in Detroit. And Detroit-based car thieves are responsible for most local car stealing. "They come out here from Detroit with a specific shopping list," explains Detective Jerry Wright of the AAPD's Crime Prevention Unit. "They come out here because of the variety of models and closeness to expressways. Prime areas are hotel, motel, shopping center, university, hospital, and apartment house parking lots. Those parking lots adjacent to expressways are where we've seen a significant increase. They find out what the parts demand is, and they go around until they find that car and that's what they steal. With the parts shortages, a '74 Nova could be more in demand than a brand-new car."

—Scott Shuger

**Unless otherwise noted, all monthly percentages are compared to the same month last year.*

These are the major crimes for the month of February in Ann Arbor. Block numbers, not specific addresses, are released by the police department, so the symbols are within one block of the crime. If you have information about any of these crimes, please call the Ann Arbor Police Major Crimes Section at 994-2805 or the anonymous twenty-four-hour tip line at 996-3199. For crime prevention information, contact Detective Jerry Wright at 994-2979 and watch Community Access TV, Channel 10, at 7:05 p.m. each weekday.



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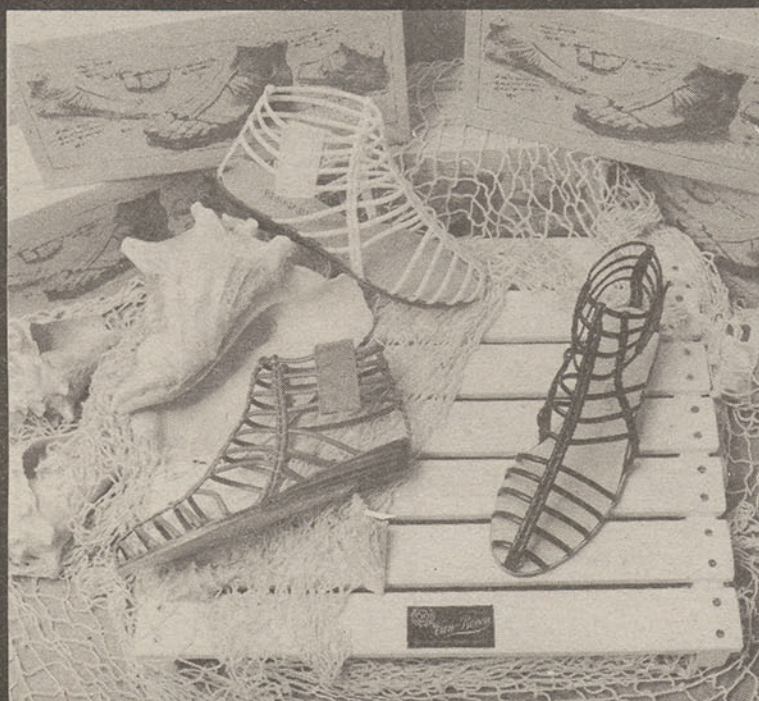
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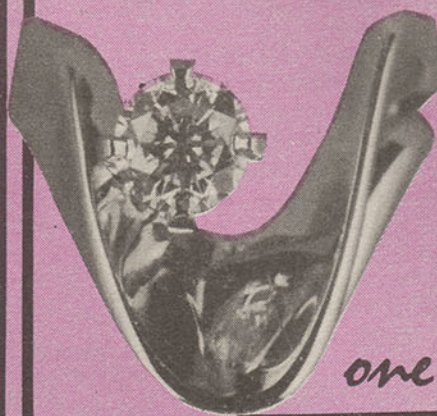


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U-M REVIEW

The Five Year Plan three years later

All units are taxed, but VP Frye reallocates major sums to only a select few.

The U-M's financial nightmare began in early 1980. Governor Milliken had recommended that the university receive a 9.5 percent increase from the state. But soon, to the surprise of both state and university officials, the state's economy underwent a spectacular nose dive. In the first half of 1980, car sales halved, greatly reducing state tax revenues and sharply increasing unemployment compensation payouts. The original 9.5 percent recommended increase was soon lowered to 7.5 percent, then to 5 percent.

As July of 1980 approached, the state legislature still had not finalized a budget. The U-M had to go ahead and make assumptions about what they would get from the state, because it had to have a budget by July 1. U-M officials decided to assume a conservative 3 percent increase in appropriations from the state. Ultimately, the legislature didn't act until halfway through the U-M's budget year. On December 24, it allocated, not the anticipated +3 percent, but -5 percent.

Thus the U-M found itself \$12 million in the red, with no sign of improvement in the state's economy. To handle the \$12 million shortfall, 6 percent was cut from the budget of every unit in the university. Additional cuts were also subsequently made in four non-academic units. By 1981 it was clear that the university could not continue to expect even the marginal support from state appropriations it had been receiving for some years. Deeper cuts would have to be made to keep faculty salaries and key elements such as library acquisitions competitive. The U-M administration was adamant that the cuts not be across the board, as some cuts had been in previous years. Such a non-selective approach was considered a sure path to overall mediocrity.

By early 1982 a plan was drawn up by vice president Frye and his assistants. Named the Five Year Plan, it called for differential cuts over university units from the 1982-1983 through the 1987-1988 budget years. By the end of that period, \$20 million would be cut from the general fund budget. That amount would then be available to be allocated as Frye and the other executive officers saw fit. The intention of the plan was to reallocate resources to the schools and colleges at the expense of non-instructional units of the university.

Most of the public attention given the Five Year Plan was to the dramatic cuts of a few academic units. The School of Education alone was cut a massive 39 percent, generating over \$2 million of the needed \$20 million dollars right there. The School of Art's budget was chopped almost 18 percent, generating almost a quarter-million dollars. Natural Resources was trimmed a hefty 36 percent, freeing another three-quarters of a million a year in money to reallocate.

Many other units, however, also suffered large cuts. Almost unnoticed to outsiders, funding to the School of Nursing was cut 10.6 percent. Rackham, the university's graduate school, was cut 16 percent. Among non-academic units, the Extension Service budget was cut by 41 percent, and the Institute of Labor and Industrial Relations lost \$164,000 from the general fund, over half its budget. Recreational Sports was cut 16 percent. And by using student fees to fund dorm resident

advisors, the general fund allocation to Student Services was trimmed over 26 percent.

Vice President Brinkerhoff's massive business operations domain generated the biggest cuts of all. Almost \$4 million a year came out of business operations, 14 percent of its base amount in the 1981-1982 budget.

Most academic units received considerably gentler treatment. After Art, Dentistry received the next biggest cut, 8.9 percent. Treated most generously were Law (3 percent), Engineering (4.2 percent), and Business Administration (4.1 percent).

It has taken until this year for Billy Frye to complete negotiations for cuts with all the university's fifty-three major units. But the plan remains intact: just over \$20 million will be cut from the base budgets of these units by 1988. Almost all of this money was saved through reductions in staff.

The process of reallocation has been completely separate from the long process of making cuts. Reallocation decisions have been made as the money was generated, and by 1988 Frye will have appropriated the full \$20 million a year to places where he feels the need is greatest. Figures are presently available for only the first three of the five years. But from these first three years, enough trends emerge to get a good idea of which units will benefit most from the Five Year Plan.

So far, just over \$12 million of the \$20 million has been made available for annual reallocation. Of that \$12 million, fully 98 percent has gone to schools and colleges directly, or to academic support services such as student aid and libraries. Over half of the \$12 million (\$6,541,402) has gone to the university's highest priority: maintaining competitive salaries for top U-M faculty. Frye does not simply give units money from the Five Year Plan to use as each wants. Each allocation is strictly targeted to a given priority, and no priority is higher than keeping top faculty. None of the \$6.5 million so far allocated to faculty salaries has gone to creating new positions. It has been used primarily to beef up the salaries of faculty the university feels it could lose to competitors.

Second in funding priority has been academic equipment (\$2 million so far), which has been chronically underfunded. Student aid has received another \$1.5 million, library books and journals \$863,000, and computing and program development have each received a half-million dollars.

Frye has been highly selective about which university units receive the reallocated money. Just three units—LS&A, Engineering, and the University Library—have received over half of all the \$12 million so far reallocated.

Proportionately, the College of Engineering has benefited most from the Five Year Plan. It will be taxed only \$530,000 over the five years, but has already received \$1,767,850, putting it 9 percent ahead of its 1981-1982 general fund base. University officials feel the college was underfunded for years as student-faculty ratios mounted. Now it faces high faculty salary inflation and has also experienced considerable enrollment increases. It is probably also significant that a strong engineering school helps promote

economic development in the state. Business Administration has been treated well by Frye for similar reasons.

Another priority is keeping the university's library one of the country's best. All of the \$917,000 that has gone to the library system so far has gone for additional books and journals, while its \$334,000 in cuts came from personnel.

The Law School, which has one of the most distinguished faculties of any U-M school, has also been well supported by the Five Year Plan, even though law school admissions na-

tionwide and at Michigan are declining. Subtracting their cuts from reallocations, this school has come out \$221,000 ahead.

Another major area not yet reflected in the Five Year Plan is computing. To date, only \$500,000 from reallocation is going to computing. But with the arrival of computer czar Douglas Van Houweling and the university's commitment to make the U-M a leading institution in the use of computers, it could well be that in the years ahead, \$5 million or \$6 million of the reallocated \$20 million will go to computing. □

FIVE YEAR PLAN: WHO GETS WHAT

Total Cuts	(Percent of 1981-82 budget)	Unit	Amount Returned (1982-85)*
\$123,377	(7%)	Architecture	\$111,900
237,846	(18%)	Art	66,783
241,645	(4%)	Business Admin.	482,575
814,688	(9%)	Dentistry	373,202
2,198,711	(39%)	Education	108,197
530,866	(4%)	Engineering	1,767,850
278,788	(16%)	Rackham	67,292
138,576	(3%)	Law	359,645
68,151	(9%)	Library Science	23,402
2,265,423	(5½%)	LS&A	3,654,657
1,322,654	(7%)	Medical School	807,969
207,037	(5%)	Music	257,500
759,706	(36%)	Natural Resources	111,611
317,194	(11%)	Nursing	111,489
70,090	(5%)	Pharmacy	154,920
297,287	(6%)	Public Health	306,687
288,370	(9%)	Social Work	80,700
336,935	(5%)	U. Library	917,225
301,517	(16%)	University Relations	8,795
829,774	(26%)	Student Services	15,525
431,450	(5%)	Research	88,565
3,825,008	(14%)	Business Operations	121,631
181,695	(12%)	Academic Affairs	98,195

* The three fiscal years are 1982-1983, 1983-1984, and 1984-1985.



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ANN ARBOR BUSINESS



PETER YATES

The death of the P Bell

More competition helps close an Ann Arbor institution.

The long suffering of the Pretzel Bell, which began with its first closing for health violations late in 1983, ends this month with an Internal Revenue Service auction of the Liberty Street restaurant's wealth of antiques and U-M memorabilia. The restaurant, which would have been fifty years old this year, has been closed since last Thanksgiving.

Like earlier closings, the last was ambiguous. A sign on the door said merely, "Closed for the holidays." For most of the last year, company president Clint Castor, Jr., had maintained that any problems were purely temporary, caused chiefly by an ill-timed attempt to buy its formerly rented building. But the resale that Castor insisted would permit the P Bell to resume normal operations as a tenant never materialized. Instead, the three separate parcels that made up the P Bell building lapsed into foreclosure and were bought up piecemeal by new owners as the six-month grace periods expired.

Founded just after Prohibition by Clint and Helen Castor, the P Bell won a special place in the affections of U-M students and alumni. As late as the early Seventies, it supported a number of expensive new projects, including the fancy Village Bell on South U (now Pizzeria Uno), an East Lansing Pretzel Bell (which survives), and expansion of the Liberty Street location.

Some veteran customers believe that the P Bell's atmosphere changed after Clint, Jr.'s, succession in the Sixties and the restaurant's subsequent expansion. "It's a different place than it used to be when it was just in the central section of the building, with Old Clint

behind the counter and his wife at the register," a local attorney said last fall. In a conversation last fall, the younger Castor himself put most of the blame on the relaxation of alcohol-licensing rules over a decade ago. The new rules permitted major new campus-oriented bars in formerly dry areas east of Division Street and on South University, drawing traffic from both the P Bell and V Bell. But the single reason most often advanced by those attempting to explain the P Bell's problems is the increased competition in the Ann Arbor restaurant business in recent years.

The P Bell's two closings by the Washtenaw County Health Department in late 1983 and mid 1984 were plainly the fatal blow. But while local health authorities are strict, other Ann Arbor restaurateurs say radical measures like closing a business are usually undertaken only with ample warning and after an opportunity to correct deficiencies. The tax shortfalls that the IRS will attempt to recoup at this month's auction date back to 1982, suggesting that the health closings were more a symptom of the P Bell's financial problems than the cause.

The P Bell is not in bankruptcy, but only because there isn't likely to be anything of value left after tax claims are satisfied. The building's new owners are developer Ed Shaf-
fran (who also took over the bankrupt Bimbo's a block away last year) and architect Don Van Curler, best known locally for his revitalization of the Westgate shopping center a few years back. Immediate plans are to lease out the street-level space, according to Van Curler, but tenants have not yet been signed.

Fond memories for many: once a popular U-M student hang-out, the Pretzel Bell lost much of its campus clientele when bars were permitted closer to campus in the late Sixties.

Hoover Universal's surprising sale Ann Arbor's largest company becomes a subsidiary.

Last month's announcement that Hoover Universal had agreed to be acquired by Johnson Controls caught almost everyone off guard. Hoover's 1984 annual report had gone to press and notice of its 1985 stockholders' meeting had been released, both without any hint of such a momentous change. The Ann Arbor Inn was in the midst of promoting Hoover as its "Company of the Month" with tabletop testimonials and a lobby display featuring such Hoover products as plastic soft drink bottles and car seats.

Though Domino's Pizza is catching up fast, Hoover remains the biggest company based in Ann Arbor, with 1984 sales of \$845 million. It was founded in 1913 as the Hoover Steel Ball Company, and quickly flourished when imports of competitive German-made ball-bearing components were shut off during the First World War. The company began making the bearings themselves during the Twenties. After the Second World War, Hoover began expanding rapidly through acquisitions of firms that produced, among other things, automotive seats and trim, beer

kegs, and furniture components. (One of the more identifiable Hoover products is a folding-spring mechanism used in many sleeper-sofas.)

Ten years ago, Hoover sold its bearing business to a Japanese company, which continues to operate plants in Ann Arbor and elsewhere under the name Hoover-NSK. Hoover changed its own name to Hoover Universal in 1978, a year after diversifying into plastic bottles. Another major diversification followed in 1982, with the acquisition of an Ohio company that makes parts for aerospace engines.

Despite the diversifications, Hoover's corporate image remained that of a stodgy auto-parts maker. The auto parts business is a no-growth industry with few opportunities for technological breakthroughs. Hoover's one attempt to shake its lackluster image ended in a painful embarrassment that is still a sore point with its officials. The episode was detailed in a pair of *Business Week* articles in late 1981 and early 1982. The first explained how Hoover chairman Jack Daly hired away Dan Carroll, president of Gould, Inc., to become Hoover's president in 1980. Carroll's job was to introduce a fresh, more sophisticated approach to Hoover's humdrum, though generally profitable, operations. Carroll and a cadre of new executives sold a number of smaller divisions and emphasized marketing and research, doubling Hoover's corporate staff in the process.

A follow-up article just three months later reported that, as the recession hit home, Carroll's costly development plans collided with Daly's conservative, cost-cutting style. Daly won, and the new president was ousted just two years after he arrived. Daly still refuses to be interviewed for any article that even mentions the episode.

Hoover continued to reorganize and expand after company veteran Bob Ressler succeeded Carroll in 1982. Last year the company posted record profits of \$37 million on record sales of \$845 million. Still, no one would call the company glamorous. "Hoover isn't considered a leader in technology or innovation," wrote the *Wall Street Journal* in reporting Johnson Controls' takeover offer last month, "and automotive supply isn't generally a growth industry, prompting analysts to question the move."

It was actually Johnson, not Hoover, that had been regarded as a takeover candidate. Twenty percent of the Milwaukee-based company's stock was already controlled by Victor Posner, the Florida financier noted for taking over companies in the face of management opposition.

Such hostile takeovers have become commonplace lately as corporate raiders like Posner try to profit from the gap between the value of a company's assets and its stock price. Inflation increased the value of corporate assets during the last decade, but profits, which determine stock prices, often lagged behind. That made it theoretically possible to make a killing by buying up all of a company's stock, selling off its assets, and keeping the difference.

Even without selling assets, takeovers can be profitable if the acquisition is made with borrowed money. The interest on the loan is tax deductible, so that the rate of return on the investor's own relatively small investment can be quite high even if overall profits decline.

Johnson already set up one "poison pill" to deter Posner last fall, by giving its shareholders rights to acquire large blocks of stock in any company that takes over Johnson.

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Beyond ball bearings: Hoover Universal now makes a wide variety of products, including beer barrels.

More drastic defenses can include taking on large amounts of debt or overpaying for an acquisition in order to make one's own company less attractive financially. The obvious question is whether Johnson's acquisition of Hoover is such a negative move.

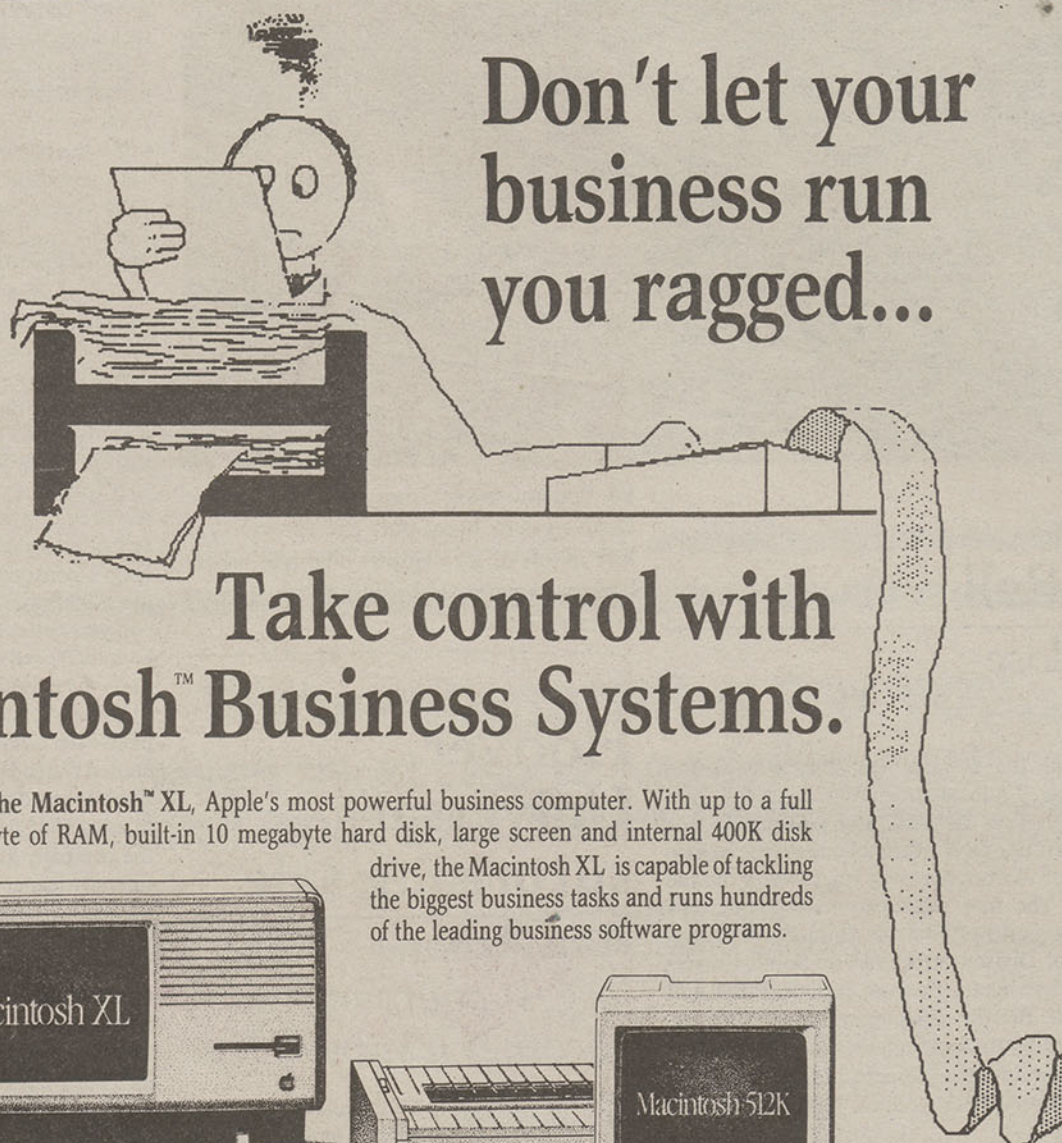
Victor Posner seems to think so. One of his companies has filed suit in an attempt to block the acquisition. Johnson also announced that it doesn't intend to submit the Hoover acquisition to its own stockholders for a vote. While a stockholder vote isn't required by law, failure to provide one could lead to Johnson being de-listed from the New York Stock Exchange.

Johnson's \$36.50-a-share cash offer for 45 percent of Hoover's stock does constitute "a helluva deal" for Hoover stockholders, says Sam Edwards, president of Ann Arbor's Beacon Investment Company. Hoover shares, which traded between \$19 and \$28 in 1984, jumped almost \$6, to \$34.63, the day the offer was announced. But Edwards also says that the purchase "is a very legitimate transaction, with or without Victor Posner. If Johnson truly wanted to expand and buy a major company, this is the perfect opportunity for them." According to Johnson's offering documents, in fact, Hoover itself initiated the sale discussions more than two years ago.

While Hoover's shares rose, Johnson's dropped over \$3 the day the Hoover offer was announced, to \$41. Beacon portfolio manager Dave Kreske, who has studied the deal's impact on both companies, attributes that to a short-term earnings reduction caused by the takeover.

Over the long term, Kreske says, the combination could work well. Besides its original business in temperature control systems for large buildings, Johnson also makes car batteries (including about half of Sear's Diehard line). On the theory that people either have to buy new cars or repair old ones, Johnson's battery sales should go up whenever Hoover's original equipment sales to manufacturers go down, and vice versa. Similarly, if rising energy prices hurt car sales, demand for Johnson's energy-conservation systems should rise to compensate. A major advantage from Hoover's point of view is that Johnson generates cash that can be used to fund continuing expansion of Hoover's businesses.

The long-term profit outlook for the combined company is better than for either one alone, Sam Edwards believes. If Hoover



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shareholders approve the deal, 45 percent of the company's stock will be purchased outright, with the remainder swapped for Johnson stock. Though Johnson has arranged to borrow as much as \$175 million to buy the stock, the interest expense is tax deductible. And because the total number of outstanding shares in the combined company will fall, earnings per share should actually rise.

The long-term outlook for Hoover's Ann Arbor operation is gloomier. Johnson Controls is no corporate raider planning an immediate sale of Hoover's assets. In any big merger, though, a significant savings comes from eliminating management duplication. The biggest personnel cuts usually come from the company that was acquired.

According to its offering document, the Milwaukee company has no "present plans" to change Hoover's management or business. Eight top Hoover executives will receive employment contracts with Johnson running into 1987. But all Hoover operations, including the Ann Arbor headquarters, will be subject to review once the merger is completed. According to the offering document, Johnson "intends to conduct a comprehensive review of [Hoover's] business and assets with [Hoover's] senior management and, subsequent to the effective time of the Merger, may continue to make such changes in the company's current business plan (which includes certain asset dispositions) as are believed to be in the best interests of the combined [Johnson-Hoover] entity."

How federal tax breaks boost downtown rehabs

110 North Fourth backers recoup much of their investment through lower taxes right now.

Renters looking for office space in downtown Ann Arbor can currently choose among the Arbor Atrium on Huron, once an AATA bus garage; the Federal Center Building on Fifth Avenue, built as Ann Arbor's Salvation Army Citadel; and Sculptured Square on Detroit Street, formerly an ice-making plant. In the next few months, the choices will broaden to include Ashley Square, an ex-auto parts store, and 110 North Fourth. Still best known locally as the Downtown Club rooming house, 110 North Fourth was built in 1905 as Ann Arbor's first YMCA.

More than a dozen downtown Ann Arbor buildings have been extensively rehabilitated in the last nine years, though not all of them changed uses so dramatically. Similar major reconstruction projects are under way in cities all over the country. Between 1976 and last summer, the U.S. Internal Revenue Service approved a total of more than twelve thousand rehab projects, including rebuilding a suburban Chicago torpedo factory as a mall and converting a Philadelphia wire works into apartments.

While rehabilitation is more popular than tearing down and replacing buildings, it is almost as expensive. What turned it from a rare curiosity into a nationwide boom were federal tax incentives passed by Congress nine years ago. In a move specifically designed to

encourage investment in older downtown areas, investors are now eligible for tax credits equal to 20 to 25 percent of the cost of major rehabilitations. In some cases, they can also receive charitable contribution deductions for agreeing not to alter or destroy a historic building's facade.

Turning old buildings into tax shelters was a crucial change, because the developers who dream up rehab projects typically pay only a small fraction of the cost themselves. Instead, they rely on a combination of bank loans and equity investments from silent investors (stereotypically, doctors with extra cash) who join the project as limited partners. With the new tax breaks, those investors were suddenly eager to put money into old buildings.

The Downtown Club's conversion is a case in point. The 110 North Fourth project attracted unusual scrutiny because of the involvement of retiring Ann Arbor mayor Lou Belcher and the displacement of the club's low-income residents. Ex-banker John Corey, who is developing the project with Belcher and Dave Shipman, agreed to go over previously published figures to show just how federal tax incentives furthered the office conversion project.

Tax breaks on the \$2.1 million project add up to over half a million dollars. Two-thirds of the savings comes directly from a tax credit of \$350,000, 25 percent of the \$1.4 million allotted to the rehab itself. (The credit is 25 instead of 20 percent because 110 North Fourth is a certified historic structure.) The credit applies only to the cost of the rehabilitation, which by law must exceed the price paid for the building. The remaining tax savings come from 110 North Fourth's controversial \$348,000 facade easement. The easement donation, which means the owners have given up their rights to alter or raze the facade, was rejected by city council, but later accepted by the Ann Arbor Historical Foundation. For investors in the 50 percent tax bracket, the donation saves \$174,000 in taxes.

Corey points out that all of the easement donation and half of the tax credit will be deducted from the value of the finished building for depreciation purposes. That means the special breaks come at the expense of depreciation deductions that would otherwise apply over the next eighteen years. To avoid overstating that impact, Corey adjusted the forgone depreciation downward to a "present value" of \$276,000, worth \$138,000 to investors in the 50 percent bracket. Present value is a way of comparing money available right now (like the tax credits) with money available in future years (like depreciation). Money paid now is thought to be worth more, because it can start earning interest (Corey assumed 10 percent) right away.

The bottom line is that the net tax savings on the project is \$386,000. At that rate, the twenty-three limited partners who invested \$540,000 in the 110 North Fourth project should get back over two-thirds of their investment in the form of lower taxes this year. It would have been less, about 50 percent, except that another \$210,000 in up-front cash came from a second mortgage provided by Local 190 of the Plumbers and Steam Fitters Union. As a nonprofit organization, the union didn't share in the tax breaks.

That tax subsidy is what makes rehab projects like 110 North Fourth feasible. Because the investors get so much of their return from the federal government, they don't expect as much from tenants' rents.

Without tax breaks, says John Corey, rents at 110 North Fourth would probably run from \$16 to \$20 a square foot—awfully high for a refurbished building in what up until now has been an undesirable part of Ann Arbor. At those rents, the project would never have been built. With the tax breaks, Corey says, rents work out to a much more attractive \$11 to \$14.50 a square foot. □

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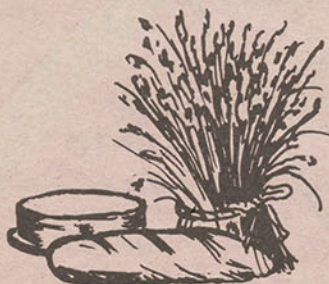
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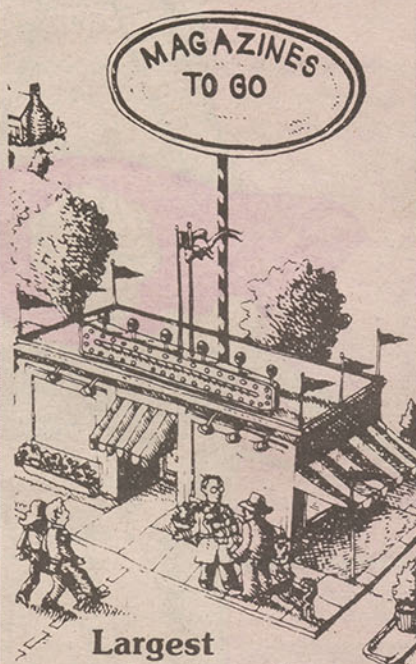
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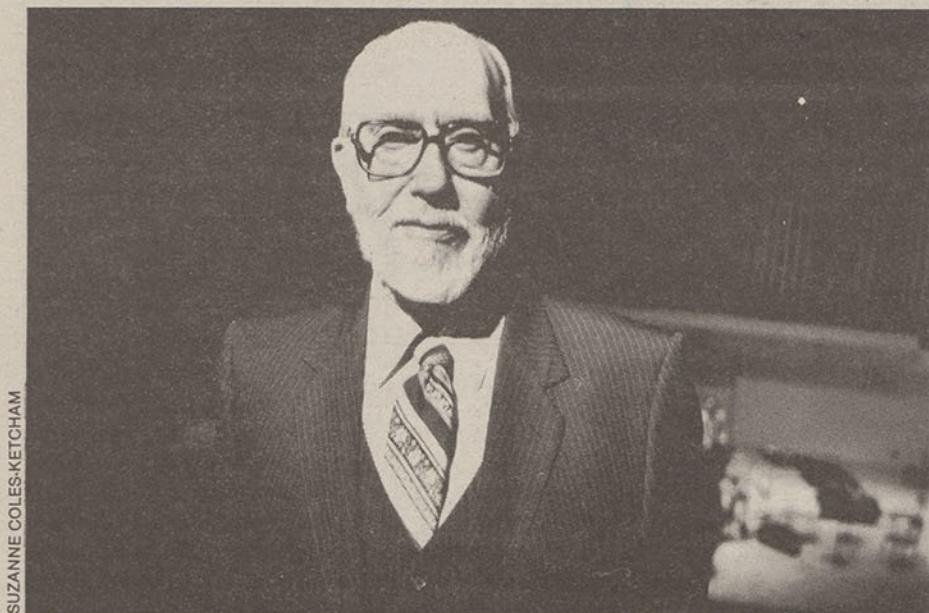
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SUZANNE COLES-KETCHAM

Ann Arbor's top usher bows out

After 15 years and 700 Musical Society concerts, 76-year-old Earl Bell has definite opinions on the best seats and the worst artistic temperaments.

In January, Earl Bell, head usher for the University Musical Society for fifteen years, bowed out. "It's time to take things easier," says Bell, who is seventy-six. As head usher, he attended nearly seven hundred concerts, including about forty-five showings of "The

Messiah." "Outside of Mr. Rector [president of the University Musical Society], I've heard more concerts than anyone else," says Bell, who is short and squarely built. "I enjoyed every one of them. Every one. I'd get terribly upset if the newspapers had some criticism."

A lifelong music lover, Bell also enjoyed his backstage contact with Musical Society stars. Vladimir Horowitz, he reports, has a "great sense of humor." Yehudi Menuhin (whose violin Bell guarded while the musician signed autographs) likes country music. The most temperamental artist Bell worked with was guitarist Andres Segovia. For one thing, Segovia had the habit of changing seating breaks (the times ushers can admit newcomers) several times during a performance. Each time, Bell had to be sure to notify all his ushers. Then, Segovia had the reputation of walking out of a performance if there was much noise. "He never walked out in Ann Arbor," Rector says, "but during one performance, we had standing room at the back of Hill Auditorium. I was so afraid that some noise would carry to the stage that I was sweating blood." Happily, Segovia stayed the performance.

A former insurance salesman, Bell became head usher after retirement. "We were looking for somebody dependable, somebody with a community spirit," says Gail Rector, who hired Bell. Bell apprenticed for a year under then head usher Harold Warner. Last year, he passed on the torch by apprenticing new head usher Robert Pratt, retired head of Pioneer High's music department. On the job, Bell supervised some two hundred-odd volunteer ushers assigned

to Hill, Power, and Rackham auditoriums. Immaculate in a three-piece, blue pin-striped suit, Bell patrolled his domains vigorously—making sure programs were available and ushers were where they were supposed to be.

Over the years, Bell became familiar with every inch of the auditoriums. He maintains that the best place on campus to hear a concert is in the top-floor balcony of Hill. "The same ushers stay in the top-floor balcony year after year. They don't want to leave it."

Currently, Bell is too busy to take in many new Musical Society productions—even with the free tickets he is allowed as a farewell present. Bell teaches woodworking and rug hooking to schoolkids and recruits new volunteers for the TLC senior volunteer-teacher program. He writes a weekly newsletter for the Optimists Club.

Both Earl and Dorothy Bell are avid—but independent—travelers. "We don't travel together," Bell says cheerfully. "She likes settling down, I keep moving. I've visited auditoriums and music halls around the world," he says. "Australia. Brazil. Austria. I'd puff my weight around, tell them I was head usher at the University Musical Society... I almost always got in. And of all the auditoriums around the world," Bell declares, "I still think Hill Auditorium has the best natural acoustics."

—Eve Silberman

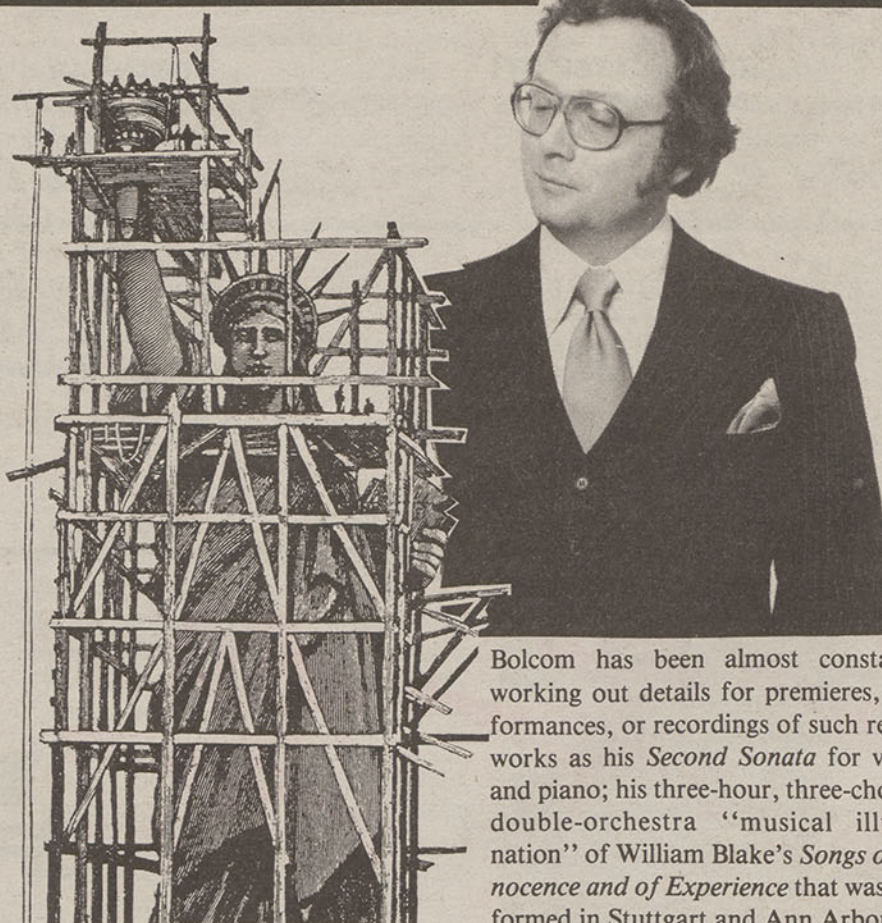
Composer Bill Bolcom's latest commission

Thoughts on how he'll musically greet the newly refurbished Statue of Liberty.

"It's got to be simple, yet monumental," William Bolcom, the composer and U-M music professor, explained. "Oh, it'll have some dissonance, but it'll wind up with a big E-flat chord at the end."

That's about as far as Bolcom had got in mid March on a piece likely to be heard by millions more listeners than any of his other musical compositions. The piece will be at least a six-minute work, commissioned for the unveiling of the renovated Statue of Liberty on July 4, 1986. But the work is to be completed this June, in time for the floating tour of an ensemble called the American Wind Symphony Orchestra, which performs at the nation's inland waterfronts on its own silver barge two-thirds of a football field long.

Bolcom hasn't been inactive as the



deadline approached. He is in the midst of a startlingly hot period of creativity. According to some in the music world, Bolcom is steadily forging an enduring reputation among the world's composers.

This productivity has meant that

Bolcom has been almost constantly working out details for premieres, performances, or recordings of such recent works as his *Second Sonata* for violin and piano; his three-hour, three-chorus, double-orchestra "musical illumination" of William Blake's *Songs of Innocence and of Experience* that was performed in Stuttgart and Ann Arbor last year; a violin concerto that was introduced in Saarbrücken, also last year; a collection of his and poet-lyricist Arnold Weinstein's songs that Bolcom and his wife, the singer Joan Morris, recorded in Ann Arbor at the Kerrytown Concert Hall in February for an album due in

June; and plans for recording a Rodgers and Hart song album with Morris in New York this spring.

This schedule notwithstanding, Bolcom said he had made progress on the four-measure "big flourish" that may also serve as the musical logo for Coca-Cola's centennial. He demonstrated its ten seconds of swift, crashing chords and their sudden, satisfying resolution on his piano, then continued, "My main focus is on making it work on the water. I've got to find out if there will be boat engine noises—the barge will be moving toward Liberty Island with the Tall Ships that were there for the Bicentennial—and just what our route will be. Should it be a series of pieces with pauses, like a short suite, so that anyone in the audience can hear the whole thing as the barge floats by? I don't know. Maybe it should be a continuous piece. Whatever, it's got to be atmospheric and evocative."

As Bolcom continued to envision the scene, he looked like a burly, bespectacled teddy bear suddenly possessed by a hyperkinetic demon. "I can say this right now," he charged on with enthusiasm, his eyes unfocused on the visible world. "It should be the ultimate wished-for experience for the people along the banks—to see that barge and those Tall Ships going by and then to hear this music from the Wind Symphony. Sound moves dif-

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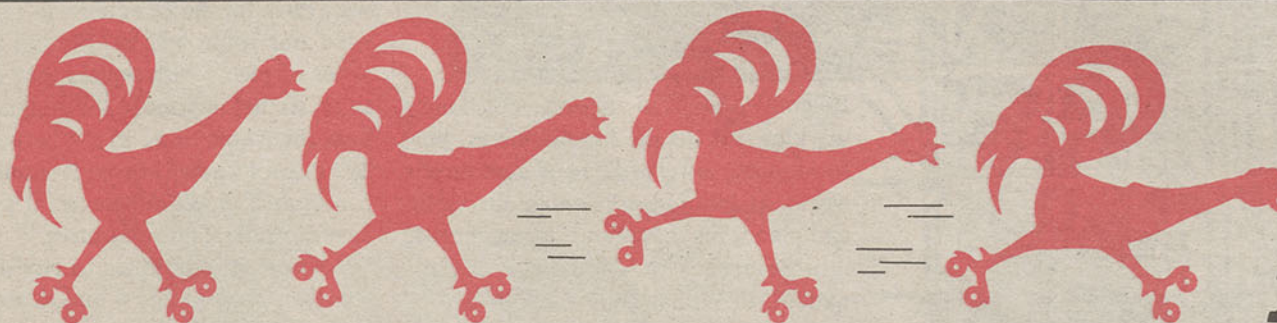


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ferently off the water, of course. I'll have to take that into consideration and make sure the sound doesn't get muddled by too many fast passages. Then I'll need another special short piece for when the cloth comes down from the statue, or whatever they'll do."

"Hey, Bill," Joan Morris broke in, "I

wonder if the barge has a boat whistle?" "Oh, Joanie, you're right!" Bolcom exclaimed. "I've got to find that out. If there is, I've just got to work that into the piece, too... maybe."

Morris brought out a book that showed the right, torch-bearing hand of the statue sitting three stories or so high

in New York's Madison Square Park around 1885. "The fundraisers didn't have the \$350,000 for the pedestal," she said—the French people had contributed \$450,000 for the statue itself—"so they brought the hand up from the Philadelphia Centennial and put it there to get people to support the project."

"Tammany Hall took over the responsibility of raising the funds," Bolcom added with a chortle. "It's said they raised twice the money they needed from the public to complete it, then just pocketed the extra. Now I don't see how I can work *that* into my piece."

—G. Y. Tinsley

Computer networking virtuoso Mike Myers

Bringing Americans together for an ongoing computer gabfest.

Mike Myers's condo on Wall Street is a monument to his past and present enthusiasms. His sprawling model railroad dominates what was formerly a living room. A kitchen is now mostly a darkroom. On one wall there are guns. But these days it's the computer room where, except for daily eight-hour stints as an engineer, Myers spends virtually all his time.

That modest-sized room has become a switchboard and information repository for thousands of people in all fifty states. With an Altos computer, a massive 160 megabytes of memory, and ten phone lines, Myers has created the most sophisticated public-access computer conferencing system in the country.

Computer conferencing is a little like the gab sessions ham radio operators and CBers have over the air. But it's also like a giant bulletin board. If you're lucky enough not to get a busy signal and can sign onto *M-Net* (mornings are best), you can choose one of sixty different topics and then quickly have fed into your computer a lengthy history of what has so far



SUZANNE COLES-KETCHAM

been discussed.

Myers, still a bachelor at the age of forty, is a U-M grad who switched to photography from engineering because he's "fired up about people." He says he was "just going through the motions" in his fourteen years as a local sales engineer. Increasingly his thoughts went to ways to get people in touch with one another via computers. "I'd be doing the work, but I was thinking about *M-Net*," he confesses. *M-Net* went on-line in June of 1983, and ever since, Myers has been caught up in the swirl of managing his wildly popular computer network.

Myers views *M-Net* as a populist's dream come true, "a little kingdom where there are no laws, only peer pressure." The only sacred rule is that "you never change anything somebody says."

When you log onto *M-Net* (all it takes is a home computer and a modem, a device for transmitting computer data over telephone lines), the main menu tells you whether you have any personal "mail" and displays conferences on topics like arts, cooking, classifieds, collectors, driving, German, health, language, music, politics, computer problems, Russia, science fiction, singles, sports, stereo, model trains, TV, theology, and philosophy. There is also a general discussion forum, specific conferences for various brands of computers, and lots of role-playing and adventure games. Probably the hottest new conference is the one run by the editors of *Byte* magazine. Or maybe the one on finance supervised by the editor of the flamboyant financial soothsayer Howard Ruff.

The discussion is very free-form. In one participant's words, it's "a study of human behavior in an original environment." In the health conference, the participants are running a hospital and dealing with problems from the perspectives of their chosen roles. In cooking, there are lists of recipes submitted by callers, along with recommendations of various restaurants. Over in theology, someone wants to know if the scriptures are

available in a computer language. Elsewhere, there are synopses of magazine articles, ratings of commercials, and summaries of college and pro games for those who missed them.

Besides the post/read/respond facilities and its electronic mail service, *M-Net* offers other features that put it at the leading edge of bulletin-board technology. Whenever you log on, you can find out who else is there, and can also call up the brief personal description that the person has submitted. If you like what you read, you can send a message to the author at his or her console. For the ultimate in real-time mass communications, *M-Net* has a "party" function which allows all the on-line users to chat together via keyboards. The result is a collective stream of consciousness that keeps Ann Arborites and people across the country at their keyboards late into the night.

Unlike establishment data banks like *Compuserve* or U-M's *CONFER*, *M-Net* is free. To get in, you just dial (313) 994-6333. Myers's commitment to a no-charge system has hurt him financially. Recently he sold some of his computer equipment to pay for more phone lines. But with user donations and financial support from his employer, Network Technologies, he's holding his own, even expanding. "Besides," he says, "Maybe this is the way I'm paying back the world for all the world's done to help me."

—Scott Shuger

Cheryl Newell hits the road

Always vocal, the controversial activist prepares to embark on a quieter quest.

One of Ann Arbor's more provocative social activists, undaunted by the flood of public outrage aroused by an *Ann Arbor News* story on her life, is sticking to her ideals. Cheryl Newell, a gregarious, brassy-voiced, ebullient, sometimes abrasive community volunteer and nonstop talker, has been well known around town for years. The thirty-nine-year-old mother of three has worked on behalf of world peace, consumer co-ops, vegetarianism, ecologically sound living, power for Third World peoples, women's rights, and planetary survival. Now she is taking to the road.

Newell is deeply committed to the idea of "traveling light." By mid June, she will have sold her westside house, given away virtually all of her possessions, and watched her youngest offspring graduate

from Pioneer High School. Strapping on a backpack and bedroll, she will hike out to I-94, hitch her first ride, and embark on a year-long cross-country quest. She says she wants to get more in touch with cosmic forces, become a person who listens as well as talks, and ultimately discover where, next in the world she can best serve the planet.

Unworried about her personal safety, Newell relishes the thought of hitchhiking around North America. As she did in a trial run last summer, when she toured for Citizens' Party presidential candidate Sonia Johnson, Newell plans to unroll her sleeping bag at night in roadside ditches, in fields behind truck stops, and under bushes in front of public buildings. She will carry little money. Drivers almost invariably offer to buy her meals. Strangers in small towns ap-



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proach with offers of food, warm lodging, and friendship. The backpack attracts support, she says. Truckers have offered to pay her just to ride across the country and talk to them. They must be intrigued by Newell's enthusiastic flood of off-beat opinions coupled with the engaging good looks that have stuck with her since her youthful Playboy Bunny days. On the road she finds a kind of magical life full of welcome surprises. For example, a couple approached her in Yosemite National Park last summer and gave her the keys to a rented cabin they were vacating early.

Newell says she likes to travel without identity papers, untraceable, a totally free spirit who could baffle inquisitive Nebraska law officers or smuggle refugees across the Mexican border and stand before a Texas judge unknowable, without a past.

Newell revealed in a recent *Ann Arbor News* article that she had long lived on the public dole, although she said she might easily have found a job. She described how she and her children, now in their late teens and early twenties, had led such ingeniously Spartan lives that she had managed to buy a house with welfare funds and to live a bustling life working on behalf of social causes as a full-time volunteer.

In a barrage of angry letters and phone calls, newspaper readers charged that Newell had done them an injury by needlessly using their tax money to support herself and to subsidize her work for causes they had not selected. She remains unrepentant. "They hurt me with their tax money by letting the government use it to kill me!" she huffs, referring to the nation's purchase of nuclear arms.

The public debate, Newell feels, helped her finish her years-long work in Ann Arbor. It let her reach the minds of local residents who had not yet learned of the simplified lifestyle she had developed as an intentional public demonstration—keeping her thermostat at forty all winter, burning mainly wood for fuel, living on seventy-five dollars a month after house payments. Newell says her experience has been enjoyable and productive. It offers tangible proof to the community that stripped-down living is an alternative worth considering.

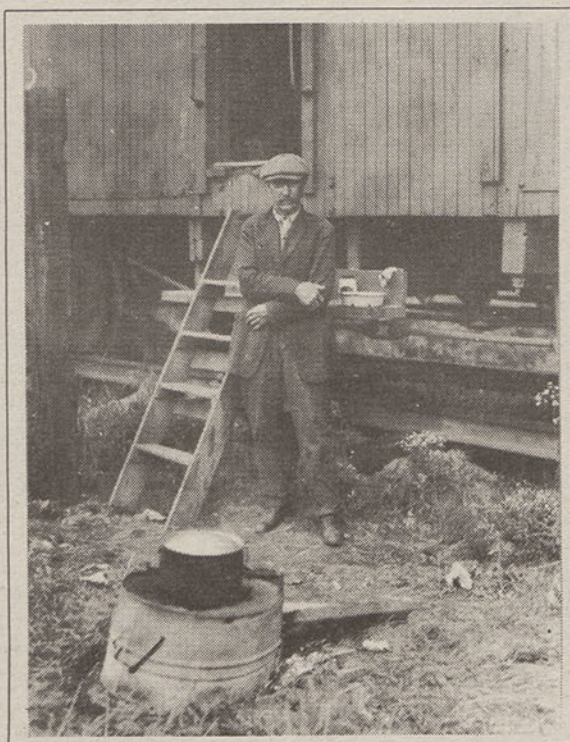
Newell is dedicated to the vision of people worldwide learning to live in simplicity and in harmony with each other and with the earth. Yet, she carries within herself a barrier to closeness with others. "I don't like living with people," she says. She describes herself as a logical, analytical, left-brained person, not at home with deep emotional links, at ease only when thinking, reading, strategizing, and unloosing a barrage of dazzling rhetoric.

She hopes to find for the first time in her life both inner and outer peace at the culmination of her cross-country "vision quest." She plans a solo trek into silence in the mountains of southern Oregon next year. "I've made a lot of noise in my life," she says. "I need to shut up, to listen, to not think, for a change."

—Anne Remley

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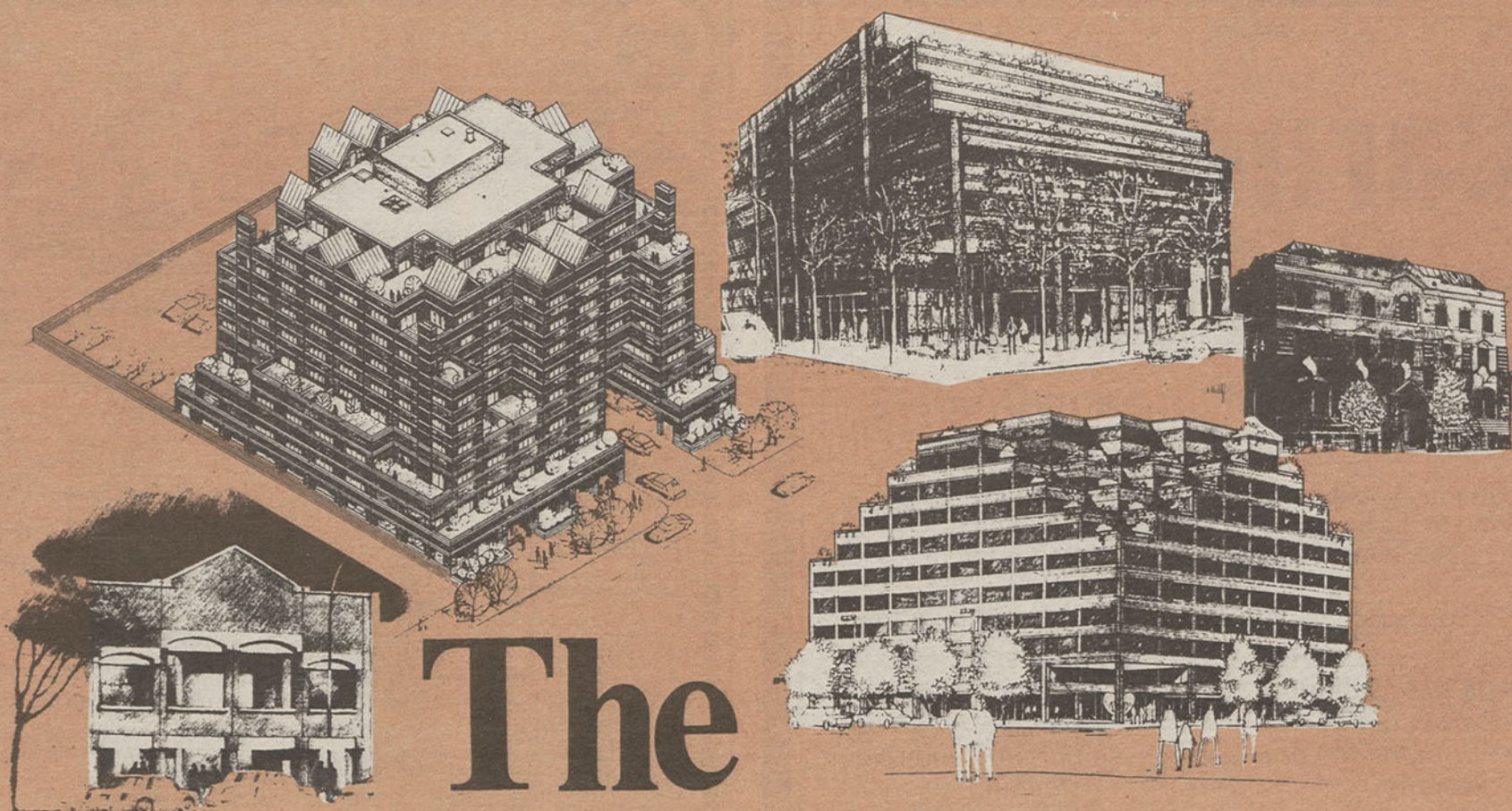
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The Changing Face of Downtown

For the first time since the Sixties, central Ann Arbor is undergoing a building boom. Within a year, a quarter of a million square feet of office space will come on line for lease. Many question whether there is enough demand to fill that much space. But if there is, downtown will bustle as never before.

**By
JOHN HILTON**

For only the second time since the Depression, the look of downtown Ann Arbor is about to change radically. Within two years, downtown will be dotted with new buildings. Pyramidal-roofed office and apartment buildings from seven to eleven stories high will be unlike anything Ann Arbor has seen before. So will large public parking structures combining parking with retail space and perhaps even apartments and offices. The new buildings and a parallel wave of high-profile renovations will change downtown's face, while substantially enlarging its population and economy.

Real estate development typically comes in cycles, with periods of intense building followed by years of inactivity as demand for space catches up with supply. Ann Arbor is no exception. Nearly all of downtown Ann Arbor's biggest commercial buildings were put up during two relatively brief building booms, one just prior to the Depression and the second in the 1960s. At both times, fast-paced urban growth was triggered by a combination of rising demand for space, ambitious developers, and optimistic investors. A new factor is at work in the current boom: federal tax breaks have turned both construction and renovation into lucrative tax

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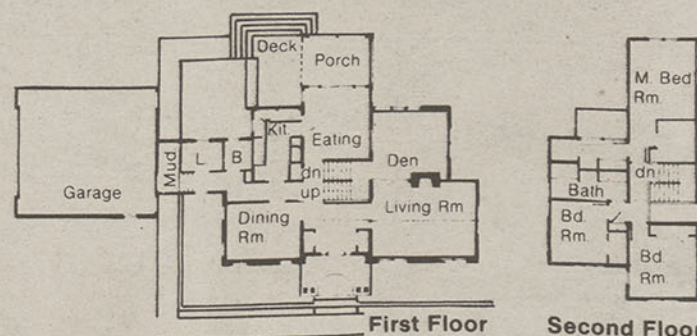
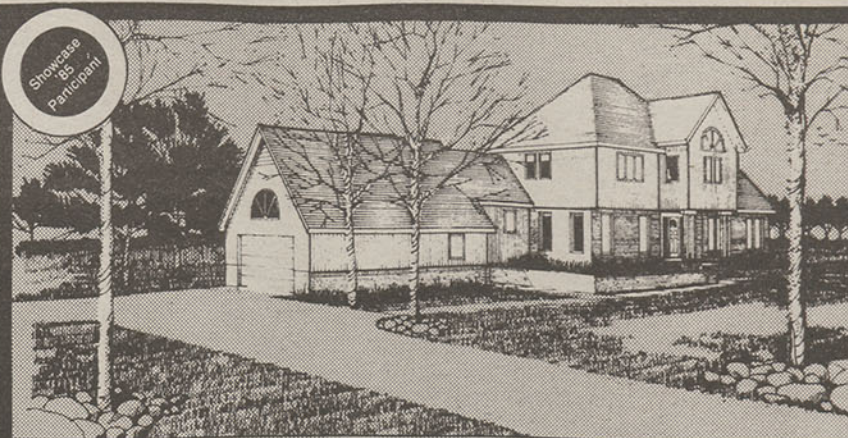
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The 1920s Office Boom

Legacies of the Twenties building boom: the First National Building on Main Street, the Washington Square building on East Washington, and the Michigan Theater Building, with extensive second-story offices. The First National may soon be expanded.



FIRST NATIONAL



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MICHIGAN THEATER



shelters for wealthy investors.

The 1920s were a vivid example of the boom-and-bust cycle. For twenty years after it was built in 1907, the seven-story Citizens Trust Building (originally built by Chelsea stove magnate Frank Glazier for his newspaper) reigned unchallenged as Ann Arbor's highest building. Then, in the years before the 1929 crash, new buildings went up all over Ann Arbor, including a number of low-rise commercial buildings, the Michigan Theater Building (incorporating stores and offices), and a pair of ambitious office towers. In quick succession in the late Twenties, Glazier's building was matched by the seven-story Ypsi-Ann Building (now Washington Square), then topped by the ten-story First National Bank Building.

The Depression began less than a year after the First National Building opened. The bank left the building that bears its name in 1935, when it merged with two other local banks to form what is now First of America-Ann Arbor. The Ypsi-Ann Building's developers defaulted and lost their building. It was thirty years before private developers in Ann Arbor attempted anything so ambitious downtown again.

The Sixties Boom: Triggered by U-M Expansion

Though residential development continued on the city's periphery, downtown saw nothing on the scale of the Ypsi-Ann and First National buildings until 1961, when the ten-story Maynard House was completed. Significantly, Maynard House was not an office building oriented toward Main Street, but mainly a residential building oriented toward the U-M campus. When downtown construction finally revived in the late Fifties, it was fueled by the tremendous demand for housing that accompanied the U-M's postwar expansion.

Jack Stegeman, the tall, Nordic-looking loner who built Maynard House, pioneered the campus housing boom. His first apartment building, a low-rise building at 1336 Geddes completed in 1957, was an impressive test of the strength of the student market. Its two-bedroom apartments, full of luxurious touches like air conditioning and garbage disposals, rented for a fifty percent premium over apartments of similar size in older buildings. Within a few years, other developers following Stegeman's example were building modern apartments throughout the old residential neighborhoods around the U-M campus.

Stegeman moved on to increasingly ambitious projects. Maynard House was originally conceived as a residential hotel, catering partly to travelers and partly to faculty members or others who might want to rent only part of the year. After it became clear that most tenants preferred year-round apartments, Stegeman went on to build a conventional hotel, the Campus Inn, and an even bigger apartment house, the twenty-six-story Tower Plaza, still the city's tallest building.

During the second half of the Sixties, other developers filled in the rest of Ann



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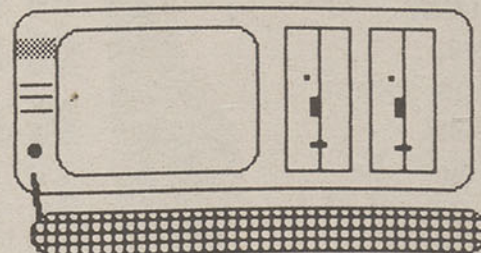
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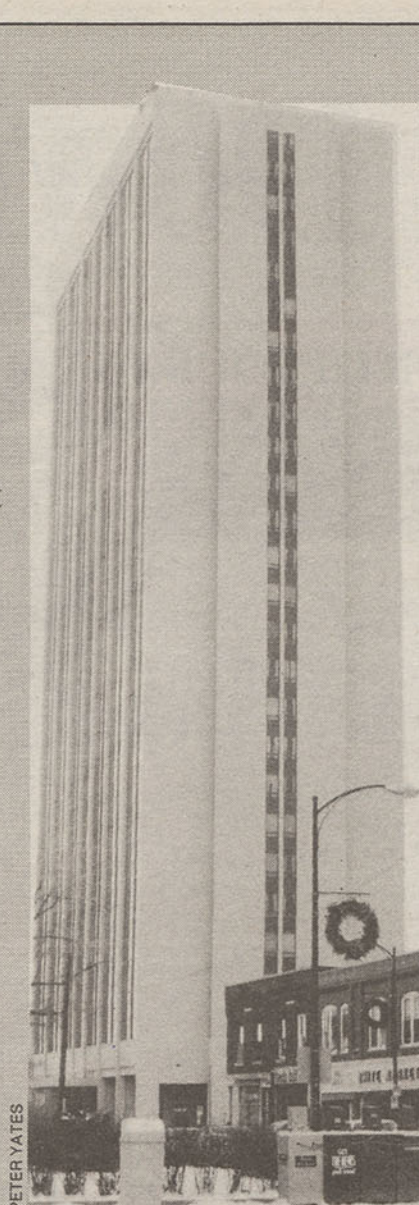
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The 1960s Housing Boom

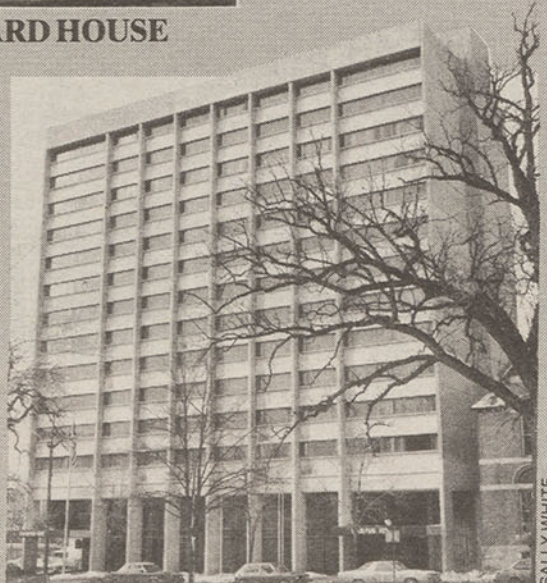
The Stegeman-led central area building boom of the Sixties. Jack Stegeman first built Maynard House (1960) near the U-M campus, then followed with Albert Terrace (1967), Tower Plaza (1969), and the Campus Inn (1970).



MAYNARD HOUSE



TOWER PLAZA



CAMPUS INN



ALBERT TERRACE

Arbor's present business-district skyline. Northwestern Mutual Life built the nineteen-story University Towers. Attorney Bill Conlin and his wife, Nan, developed the City Center office building in conjunction with a Pittsburgh builder and a Washington, D.C., law firm. A trio of Detroit investors built the Ann Arbor Inn.

The Anti-Development Backlash

The Sixties downtown building boom created enormous changes in a single decade. An anti-development backlash was a result. In *All That Is Solid Melts into Air: The Experience of Modernity*, political philosopher Marshall Berman contends that development, through its destruction of familiar urban landscapes, is inherently stressful to those who experience it. In the aftermath of Ann Arbor's central area growth in the Sixties, many citizens were fearful that the small city they knew and loved was about to be replaced by a bustling metropolis. In response to these concerns, City Council enacted a tough height ordinance, while minimum side yard requirements effectively ended low-rise apartment construction in existing residential districts.

There was little speculative construction downtown during the Seventies. Developers disagree on whether political hostility or normal business cycles were the chief cause. The single most active builder was Bill Martin, a shrewd, meticulous developer who is regarded as a first-rate judge of the Ann Arbor market. Martin built a trio of modest office/retail buildings (two of them anchored by Community News Centers and the third by Burger King) on the fringes of the campus retail district.

Most new building in the Seventies was confined to undeveloped areas on the edge of town. Far and away the biggest change came on South State, with the construction of the Briarwood shopping center (1973) and the nearby Bechtel and Wolverine Tower office buildings (completed in 1974 and 1972).

Briarwood was fought unsuccessfully by Ann Arborites worried about its impact on the city's downtown shopping areas. The new commercial center did trigger a number of major departures from Main Street, including Sears, Woolworth's, and Kresge's. But precisely because of the threat it posed, Briarwood's development also helped give a new focus to downtown. Former city administrator Guy Larcom recalls that after Briarwood opened in 1973, consultants argued that it would be futile for downtown to try to compete with the new business center directly. Instead, they recommended that central Ann Arbor emphasize the historic character of its nineteenth-century commercial district. Larcom remembers visiting a restored section of Seattle at the insistence of other members of Ann Arbor Tomorrow (a downtown promotional group he headed) and becoming an instant convert to the idea of historic restoration.

The process of downtown revitalization, like the student apartment boom, began with a few pioneers. Accountant

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ONE NORTH MAIN

The Dave Shipman/John Corey/Lou Belcher partnership's conversion of the Downtown Club illustrates some of the perils of renovation work. Last summer, Corey recalls, "I was going through the third floor, and the builder said to me, 'The interesting thing we've just discovered is that this half of the floor is basically held up with one two-by-four.' " The problem was corrected, but those are the kinds of shocks that drive some rehab projects as much as 50% over budget. Political problems were equally severe. City Council Democrats fought the displacement of the building's former low-income residents and killed an attempt to gain a further tax break for the \$2 million project by dedicating the building's facade to the city. (The developers then took the tax break anyway by donating the facade to the nonprofit Ann Arbor Historical Foundation.)

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HAMILTON SQUARE

SITE: 715 North University (formerly Campus Jewelers, Speed-A-Print, and Patterson Dental). **PLAN:** Expansion of existing storefronts and conversion into a 10,000 sf retail minimall. **ARCHITECTS:** Herrmann/Holman/Meneghini/Overhiser. **STATUS:** Under construction. Occupancy estimated by April.

Building owner Bud Van de Wege (who also owns the Moe Sport Shop next door) sought help from Herrmann/Holman/Meneghini/Overhiser on this project because the firm designed 222 State Plaza. Both projects squeeze the maximum amount of retail space onto each site. Banker Mark Ouimet at Great Lakes Federal was recruited as co-developer, along with an anonymous partner. Architect Bob Overhiser considers the North U block underutilized compared to the expensive, high-demand space a few doors down on State Street. To increase the rentable area, the building is being extended into its former rear parking lot. At the same time, per-square-foot rents will roughly quadruple, to over \$20 a foot. None of the former tenants could support so drastic an increase, and all relocated. Ouimet says two out-of-town tenants have already signed up for space.

SLOAN PLAZA

SITE: 505 East Huron (formerly Ann Arbor Volvo-Mazda). **PLAN:** New 9-story residential/office building (62,000 sf—32 units—condos, 33,000 sf office space). **ARCHITECTS:** Hobbs & Black. **STATUS:** Construction expected to begin in March, with completion 12 to 14 months later.

Sloan Plaza is another test of the downtown condo market, started when Don Chisholm and Joe O'Neal took up a U-M Alumni Association suggestion that a number of now-distant alums might want second homes near the U-M campus. He and O'Neal also saw a market "for housing within walking distance of Hill Auditorium and Power Theater—the entertainment district," recalls Chisholm, who modeled the project after San Francisco's successful Opera Plaza housing. Chisholm considered a bigger, 60-unit building, but the 32-unit, \$6 million design won out as less obtrusive and more cost-effective.

City planning regulations encourage the upper-story setbacks that make both Sloan Plaza and One North Main reminiscent of Mayan pyramids. The theory is that setbacks reduce the building's visual impact from street level. Here, they also allow each condo to have its own outdoor deck, which is nice for buyers who are leaving single-family homes. Most sales have been to current Ann Arbor-area residents, with only a couple of out-of-town alumni purchasers. Sixty percent of the condos, which start at \$109,000, have been committed for sale, including all four \$390,000 penthouses.

FIRST NATIONAL BUILDING ADDITION

SITE: First National Building, corner of Main and Washington Streets. **PLAN:** Increase the size of the 55,000 sf building by 35% to 75% by adding on to the lower portion of it. **ARCHITECTS:** Jickling, Lyman & Powell. **STATUS:** Approved by city and granted EDC funding.

Although a final design has not been chosen, developer Bill Martin says that some kind of addition to the First National Building is "99% certain." Martin's plans to expand the First National Building are a remarkable sign of developers' current optimism. In discussing the possibility of an oversupply of office space, accountant Chris Vaughan cites as a mitigating factor the financial strength of local developers, which allows them to temporarily absorb a loss until the market recovers. "A good example of where that's been done is what Bill Martin did with the First National Building. It's a gorgeous old building, but it took somebody with Bill's financial strength to be able to buy the building, renovate it, and to have some vacancies and/or charge less than he really needs to charge until such time as rental rates catch up."

Now that the First National Building is virtually full, Martin is contemplating an addition that, he says, was originally planned by the building's developers before the Depression struck 55 years ago.

Chris Vaughan follows Ann Arbor development closely as a financial advisor to both developers and investors. He credits Bonnie DeLoof and Estelle Schneider with key roles in initiating historically inspired downtown rehabilitation.

Starting with a pair of buildings at 111-113 South Fourth Avenue, realtor DeLoof and interior designer Schneider "went in with their own private funds and got down and begged the bankers to lend them money," recalls Vaughan. "It was like pulling teeth getting money, and rightfully so on the bankers' part. It was a very risky thing." When DeLoof and Schneider successfully renovated the Fourth Avenue buildings, recalls Vaughan with amusement, the reaction was, "Wow, it really looks nice—and they haven't gone bankrupt yet!"

In 1976, Congress passed generous tax credits for rehabilitating old buildings. The tax breaks spurred additional rehab projects in the late Seventies, including DeLoof and Schneider's East Liberty Plaza minimall and the retail conversion of Kerrytown's Godfrey Building.

The Office Building Boom: Fueled by Tax Changes

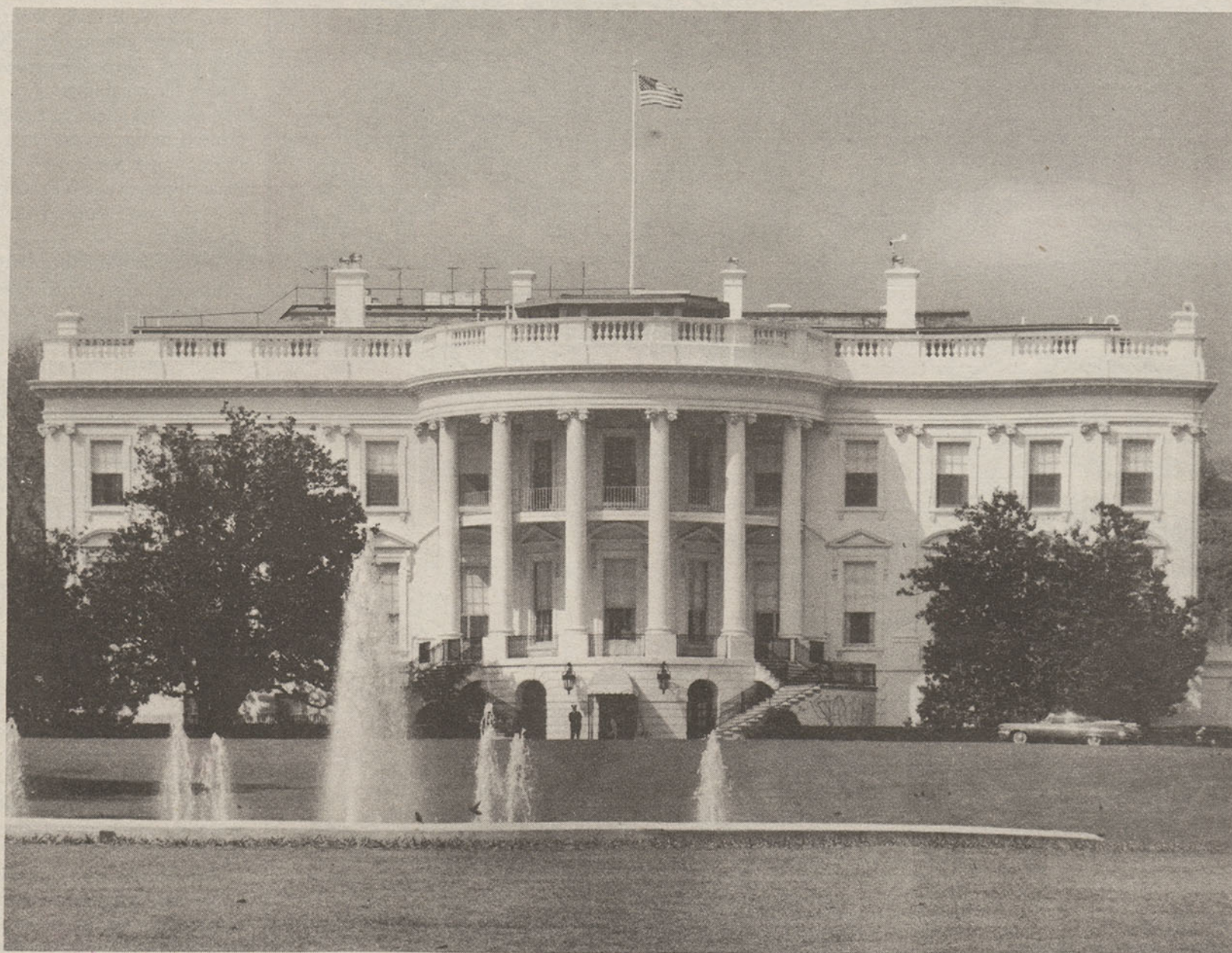
Beginning with Peter Allen's upgrading of the Washington Square Building in 1979, the driving force behind downtown renovation has been demand for office space. This demand was surprisingly strong during the recession of the early Eighties, Allen explains. Most landlords were even able to increase rents substantially. With the economic recovery, office buildings became developers' first priority.

Since 1981, more than 100,000 square feet of office space has been added downtown through renovation. The single most dramatic project was the transformation of a grimy do-it-yourself auto repair shop on Huron into the expensive Arbor Atrium. Two current projects, Ashley Square (previously the Parts Peddler auto parts) and 110 North Fourth Avenue (the Downtown Club) will add yet another 50,000 square feet of offices.

Renovations rarely receive as much public attention as new buildings. But by altering the use of existing buildings, renovations can have enormous human and economic consequences. A prime example is the ongoing Dave Shipman/John Corey/Lou Belcher conversion of the single-room-occupancy Downtown Club. The conversion has already pushed out the building's former low-income residents. Once the converted building is fully rented, their successors will be roughly one hundred office workers. Along with the One North Main project a block west and Peter Bilakos's conversion of nearby Victorian storefronts on Ann Street, the project will mark a major extension of the central office district north of Huron into what once was an underclass enclave.

Federal renovation tax credits have stimulated so many projects locally that the supply of eligible, reasonably priced buildings is dwindling fast. The next

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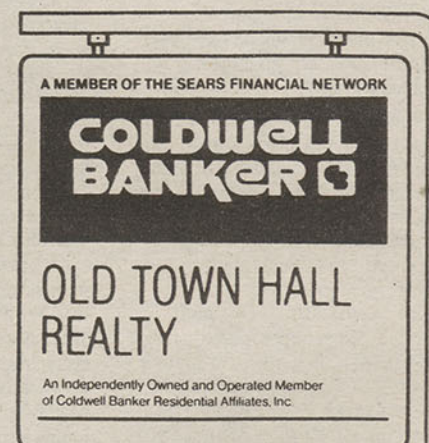
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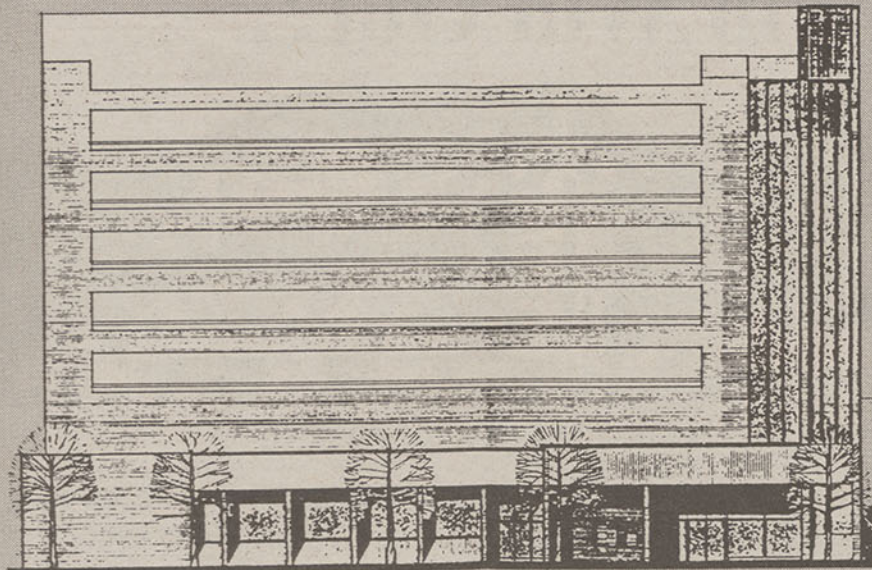
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SITE: Former parking lots behind, and air space over, First of America's Liberty Street branch. **PROJECT:** Seven-story parking/retail structure (5 stories parking, 2 retail). **DESIGN:** Walker Parking Consultants (Kalamazoo), engineers; Progressive Associates (Farmington Hills), architects. **STATUS:** Under construction. Expected to be partly usable, though not complete, in time for the July Art Fairs.

The East Washington structure is the first parking structure financed by Ann Arbor's three-year-old Downtown Development Authority. Earlier parking structures were financed with bonds backed by parking revenues. The DDA taps a potentially much more powerful source of funds called tax-increment financing. Basically, the DDA gets any increase in city tax revenues attributable to new construction or renovation in the downtown area. The DDA can then use this "tax increment" to finance public improvements in the DDA area. So long as private construction continues to expand the DDA area's tax base, the DDA will receive new rounds of funds to spend on continued improvements.

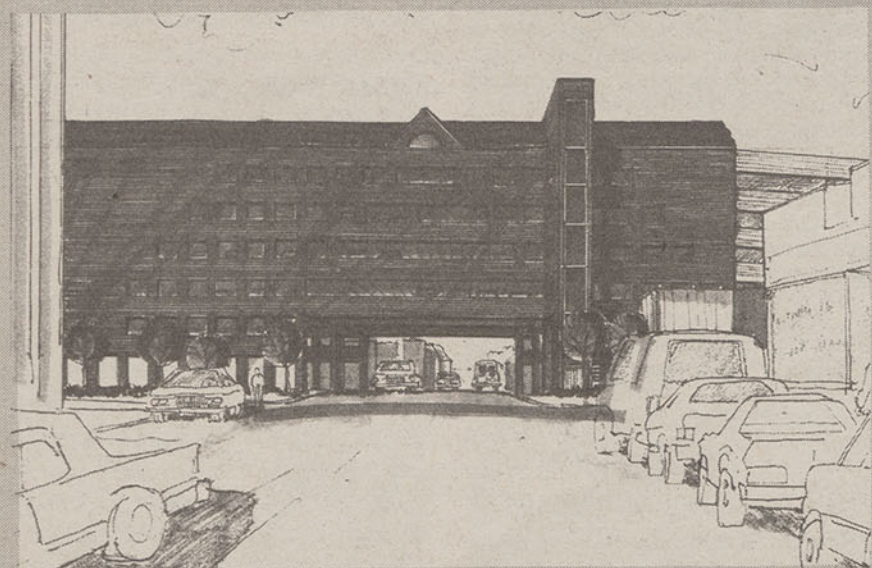
This is the first of a new generation of multiple-use parking structures. "There's a lot of desire to use street frontages for things other than storing cars," comments assistant city planner Gerry Clark. In this joint venture, the city will own the building's parking levels. Tally Hall, a retail and food mall on the ground floor and basement, will be owned by a private

development partnership including Ann Arbor apartment developer Dennis Dahmann and suburban Detroit developers Joe Slavik, David Robinson, and Mel Rosenhaus. The 40-stall mall will be modeled after the original Tally Hall in Farmington Hills.

ASHLEY STREET PARKING STRUCTURE

SITE: Current public parking lot on Ashley between Miller and Ann Streets. **PROJECT:** Multiple-use parking structure. **DESIGN:** Hobbs & Black, architects; Walker Parking Consultants, parking layout and engineering. **STATUS:** City approval. Agreement with Kojanian Properties provides that construction will begin no more than 9 months after groundbreaking on One North Main building.

The DDA's second structure is the first city parking structure north of Huron and only the second west of Main Street. It is being used as an inducement to encourage construction of the One North Main building, whose developers have been guaranteed use of 150 of the structure's anticipated 800 parking spaces. The project is still in the early planning stages, but one city government-watcher characterizes it as a prospective "Taj Mahal of parking structures." One suggestion (meeting a long-term concern of Democratic City Council members) would even incorporate a downtown supermarket into the design. The parking structure's upper levels may bridge Ann Street to the old jail site, where supplementary uses would be located.



ASHLEY STREET PARKING STRUCTURE (design proposal)

logical step is new construction on vacant or underutilized sites, says architect Richard Black of Hobbs & Black.

At the key downtown intersection of Main and Huron Streets, the eleven-story One North Main building will replace a vacant lot and a pair of unrestored storefronts occupied by Joe's Star Lounge. The nine-story Sloan Plaza condos on Huron will replace a single-story auto dealership on a site next door to the fifteen-story Campus Inn. Shipman/Corey/Belcher's planned seven-story office building at 301 East Liberty supplants two single-story buildings and two houses at the increasingly important corner of Liberty and Fifth Avenue. One problem for developers is that not everyone shares their strictly economic measure of utilization. The 301 East Liberty project caused some dismay when the natural-foods Sun Bakery went out of business after being displaced from its former gas station on the corner.

As with rehabilitation, the current wave of new construction has been spurred by federal tax incentives. Tax law changes in 1981 expanded investment tax credits and drastically shortened the depreciation period for new buildings. (The depreciation changes allowed investors to deduct the cost of a new building in as little as fifteen years, compared to forty years under the old rules.) Accountant Chris Vaughan estimates that the changes nearly doubled the long-term, after tax "internal rate of return" available to real estate investors, from twelve or thirteen percent a year to twenty-five percent.

A Glut of Office Space?

Such lucrative returns have helped fuel a nationwide office-building binge. The *Wall Street Journal* reported last November that office construction has continued at near-record levels ever since 1979. What worries some real estate analysts is that supply is already far ahead of demand. According to the *Journal*, nationwide vacancy rates for office space rose from 3.8 percent in 1980 to 16.7 percent in 1984. Continued construction, one analyst told *Changing Times* magazine last fall, "is truly silly. Many investors will be disappointed."

Investors' legendary obsession with tax shelters probably gets some of the credit for the seemingly illogical boom. But another reason is that, for developers, the crucial issue is not demand today, but demand a year or two from now (when the building is finished and must be rented) and five or even ten years after that (when they hope to sell out at a profit). Since no one can reliably predict what the economy will be doing that far ahead, the amount of development under way at any one time boils down to developers' and investors' personal optimism about the economy. Right now, despite the apparent glut, many remain optimistic that continued economic growth will fill their buildings.

The national office building boom reached Ann Arbor later than many cities. Even so, construction here is also far in excess of historic demand. "In the

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last ten to fifteen years, we have been able to absorb somewhere in the range of 70,000 to 120,000 square feet of [new and vacated] office space per year," says realtor John Swisher III. Now, however, recent and planned construction is suddenly adding between 800,000 and 900,000 square feet—an immense amount of space just slightly under the total retail space in Briarwood Mall.

"It doesn't take a mental genius to say that's an eight- or nine-year supply under normal conditions," says Swisher. "Except that we are in a position now that we have not been in since Wolverine Tower was built in the early Seventies. We can now say, 'Look, Big Company, we have space for you.' We could attract someone from Detroit or Southfield or anywhere else in the country."

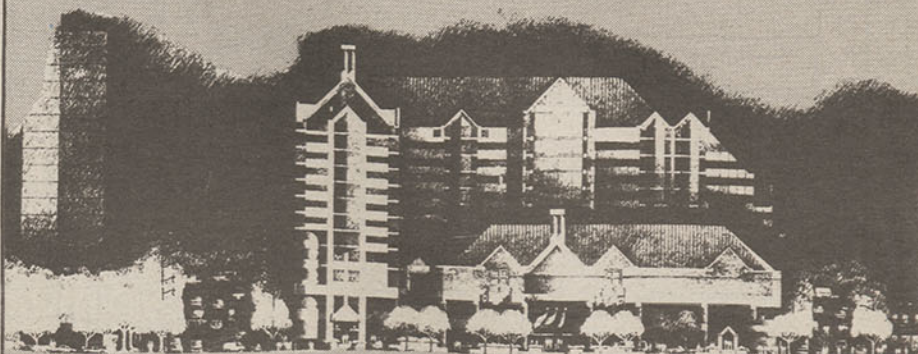
Developers of local office projects bridle at questions about a glut of space. Both John Corey of Shipman/Corey/Belcher and C. Michael Kojaian of Kojaian Properties (developer of One North Main) point out that the last big rental office downtown was the City Center Building in the mid Sixties. But both developers are also pinning their hopes for success at least in part on attracting new companies to Ann Arbor. Birmingham-based Kojaian Properties already has contacts throughout southeastern Michigan, and Shipman/Corey/Belcher has signed with a regional leasing agent to help find outside tenants for 301 East Liberty.

Architect Bill Hobbs of Hobbs & Black, whose firm designed all three of the major buildings currently approved for downtown, sees attracting new companies as a part of a regional shift in favor of Ann Arbor. In the past, says Hobbs, "Ann Arbor was truly a university town in terms of population, and we had very little economic base other than the university. Ann Arbor was also a greater distance in people's minds from the metropolitan center, which is Detroit. We were looked at as a bedroom community for them. Now we'll have a little more development, because people are looking at Ann Arbor as a viable choice to work in rather than just live in."

"A lot of Michigan companies want to be somewhere where it looks like there's a bright economic future," agrees Chris Vaughan. "There are very few pockets in Michigan where that potential is there." Relocated companies have already helped fill the new office projects on South State, Vaughan notes.

Recent downtown projects like the Arbor Atrium and the Brauer Building on Fifth Avenue haven't filled anywhere near as fast as new buildings around Briarwood, however. Architect Bill Hobbs argues that One North Main and 301 East Liberty will be more attractive to outside firms than existing downtown space because of their large "footprint," with as much as ten thousand square feet available on a single level for a big company's office. Still, competition from other cities for tenants is likely to be fierce. Last month, *Crain's Detroit Business* estimated that five million

Which Conference Center Will Win Out?



THE ALLEN CONFERENCE CENTER

The biggest development projects under discussion in Ann Arbor are also the most uncertain. Since 1980, three different developers have shown plans for major downtown conference centers that would provide hotel and meeting space for groups too large to fit in any present facility in the city.

THE ALLEN/O'NEAL/ HERRMANN/HEENAN PROPOSAL

The most detailed plan to date has been put forward by a group consisting of Peter Allen, Joe O'Neal, Rick Herrmann, and Campus Inn owner Earl Heenan. Their discussions have been going on since 1981, focusing on a site on Fifth Avenue between Huron and Washington streets currently occupied by Comerica Bank, Haney's car stereo, and the one-time A&P drive-through cleaners. Allen and Herrmann describe the project as almost a textbook model of how development is supposed to work. "We started out with the piece of property [strategically located between downtown and campus and between two 200-room hotels] and asked ourselves what we could do with it that would make sense," Herrmann recalls. "Out of that process came the idea of a convention center."

In presenting the concept to their own citizens' advisory panel and to hundreds of small groups, Allen's group refined its concept to target a specific conference segment—groups of 500 to 1,500 people—currently excluded from Ann Arbor by the lack of large banquet facilities. "We told people, we don't mean a convention center, we don't mean a trade show center," says Herrmann. "We mean a conference center to hinge very directly on outreach activities of the U-M."

The object is to "build only those facilities that are necessary to make conferencing possible," Herrmann explains. "That would mean some hotel space, a little bit of retail space, food service for the main conference rooms, conference rooms themselves, public space, and parking." The proposal calls for sharing conference participants equally among the 200-room Campus and Ann Arbor inns and a new hotel of comparable size in the center. The entire ground floor of the center is planned as what Allen calls a "town center," an "interior park" featuring exhibit space, public gathering areas, and ongoing musical events.

The reason for all this diplomacy is twofold. First, Allen's plan assumes that the city will finance roughly a third of the project's \$30 million cost. While the hotel would be privately developed, the DDA would need to build the necessary parking structure and the city the conference center and town center.

THE STEGEMAN AND BERGER PROPOSALS

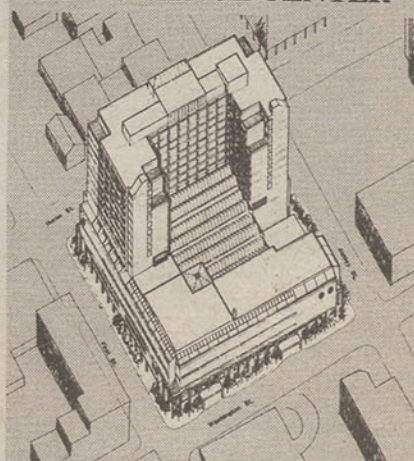
Allen's group also must beat out two rival developers who also have conference center

proposals in the works. One is Jack Stegeman. Stegeman lost control of most of the extensive properties he developed during the Sixties in strenuously contested litigation in the early Seventies, but he continues to work on ambitious and architecturally striking projects. In 1980 he showed a proposal for a T-shaped, 32-story building on Washtenaw, behind University Towers, that included hotel and conference facilities. Stegeman continues to control that site.

The other would-be conference center developer is Dick Berger. In early March, Berger said that he was on the verge of making a formal request for planning approval for his proposed center. Berger's center is essentially a revival of the conference center portion of his 1982 Huron Plaza plan. It would cover nearly the entire Brown Block (the city parking lot bounded by Huron, First, Washington, and Ashley) with a 400-room hotel, meeting facilities, retail space, and parking.

Berger says that his project can be built entirely with private money, including a loan commitment already negotiated to cover \$27 million of the estimated \$35 million to \$37 million cost. He hopes to raise the rest through an investment syndicate. Berger's competitor Peter Allen, for one, is vocally skeptical about the prospects of a self-supporting downtown conference center. He maintains that virtually every downtown center in the country requires some kind of construction or operating subsidy. But so far, City Council seems inclined to wait and see if Berger can in fact produce a financially viable project without city assistance.

THE BERGER CONFERENCE CENTER



square feet of new office space was added in suburban Detroit in the last two years, and that 7.7 million square feet more will be ready by the fall of next year.

Developers say that the only way to find out for sure whether downtown Ann Arbor can compete as a location is to go ahead and build some buildings. "It's a very painful process for a company to uproot itself," Chris Vaughan explains. "It's like going through the throes of deciding whether to get divorced or not—once they make a decision, they want to move *now*. They're not looking for somebody who's going to show them pictures of what the building is going to look like six months from now."

Keys to Downtown's Future

Even before beginning construction, the One North Main and 301 East Liberty projects have had to pass a lengthy series of tests. The developers had to identify an underused site, gain control of it, and prepare a design. They had to sell investors and bankers on the project's economic soundness and win approval from the city.

If Chris Vaughan is correct, however, the acid test will begin only after the buildings are complete. At that point, which will arrive approximately a year from now, the number of tenants and the rents they pay will determine whether the developers or the skeptics are right.

The same market test applies to the Sloan Plaza condominiums and to the ongoing office and retail rehabilitations. How the various projects perform financially will help determine whether the present building cycle ends here or continues to expand.

Local politics will also affect the future of the building boom. Ann Arbor is now in what architect Rick Herrmann calls a "semi-pro-growth" phase. Two city agencies, the Downtown Development Authority (DDA) and the Economic Development Commission (EDC), are contributing significantly to the building boom—the DDA with major publicly financed parking structures and the EDC with low-cost financing for private developments.

The city has much tighter controls on building than it did during the Sixties, and none of the projects so far approved will cause anything like the shock of a Tower Plaza or U Towers. Still, if public reaction to this round of building is hostile, future projects are likely to have an even harder time winning approval—particularly those, such as a conference center, that may require sizable amounts of public money.

The final unknown is the federal budget deficit. As part of the Reagan administration's deficit-reduction proposal, the Treasury Department has advanced a tax plan that would eliminate most existing tax incentives, including those for investing in real estate. If such a proposal were adopted, it would slash the rate of return on real estate investments, drying up developers' money sources. Just as national tax policy helped fuel the current building boom, tax policy may also end it. □



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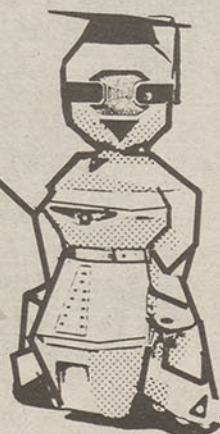


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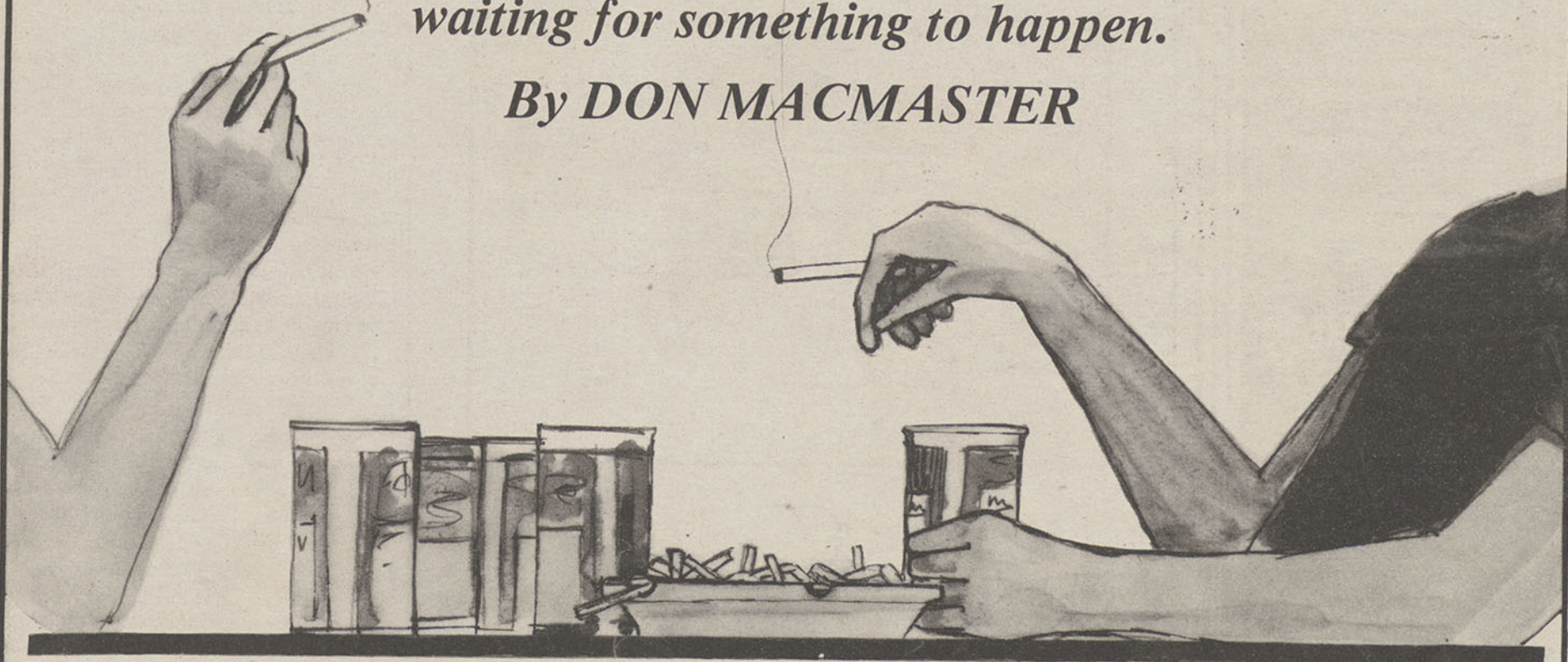
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By DON MACMASTER



SHARON CARNEY SOLOMON

The first Tuesday of February fell on the fifth. Big Mark went to court that morning, facing charges of nonpayment of rent. When he got back home, his big round face was florid. He had just been evicted from the bile-colored house halfway down the narrow side street off Packard. Big Mark yanked open the storm door. He pulled his keys from his pants pocket, unlocked the front door, then jammed his square key into the deadbolt. Something about the fit wasn't quite right. He worked on it awhile, his hands and his patience growing red and raw, but the deadbolt held fast.

It dawned on him slowly, as things do. Doris the landlady had changed the deadbolt. Big Mark got downright violent and angry. He pounded on the door and called for Eric. Eric didn't answer. Big Mark kicked the door and called Eric a bad name. Eric still didn't answer. Big Mark hitched up his pants. He took a step back, sucked in a deep breath, cocked his right foot, brought it through with

a grunt, and splintered the door above the knob, shattering the frame in which the deadbolt had been anchored. Then he shouldered open the door and bulled his way inside. Big Mark cleaned a carload of things out of his room. On his way out, he left this note for Eric.

Eirc
i will kill you if you or any of your
lousy friends mess with anything in
my room.

—Big Mark

Big Mark was a cook who was perpetually short on dough. There was an unpaid phone bill of \$500 and shutoff notices from the gas and electric companies, and the landlady said that he had not paid rent since October. It was a constant source of irritation to Big Mark that Eric, his housemate, could sit around all day and yet not have money problems. Big Mark called Eric a freeloader. Eric called Big Mark stupid, though not to his face.

Eric, twenty-seven, was an able-bodied manchild who chewed his nails

and collected \$337 a month in supplemental security income (SSI). Run by the Social Security Administration, SSI is available to anyone who can't work because of physical or mental impairment. Eric's impairment was mental.

Eric spent most of his time in his room. An electric space heater kept it around eighty degrees. He was pale and fleshy from the heat and a bad diet. The walls of his room were covered with posters: Van Halen, the Canadian rock group Rush, Jimi Hendrix, Bruce Lee, Playboy bunnies in bathing suits, and a pencil sketch he had done of an unsmiling Jesus Christ. Eric had taped tiny cones of paper to the mouths of his favorite performers. The cones were intended to resemble miniature marijuana cigarettes. When the mood struck him, Eric would take out a bright red Bic and light the end of a cone—say the one taped to the mouth of Hendrix—and he would “give Jimi a hit.” He had cut and taped an engagement ring on the finger of one of the bunnies, a flower in the hair of another, and he knew them all by their first names. Eric liked to write poetry. In “Brainsalad

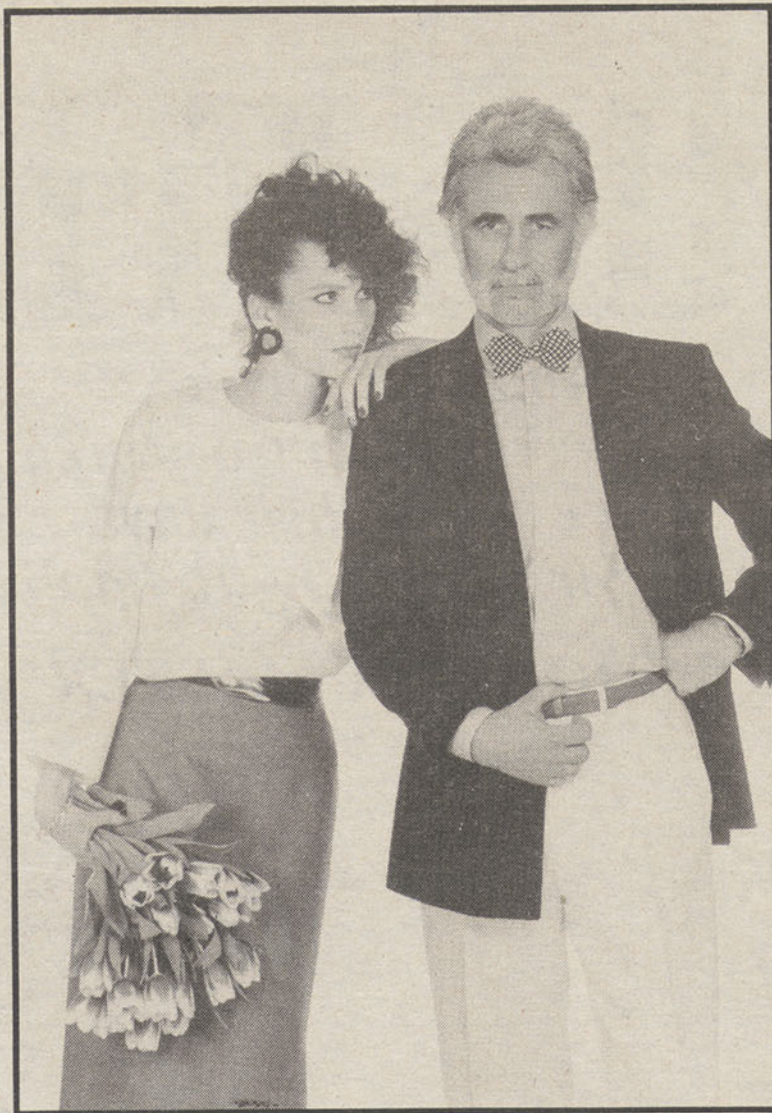
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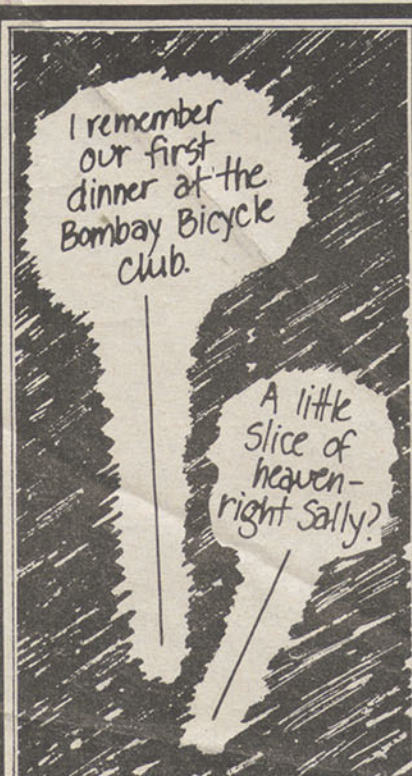
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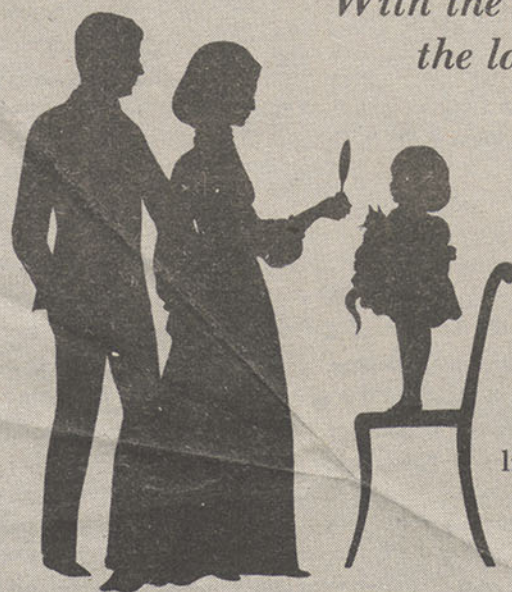


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Sandwich," his most inspired piece, he wondered why everyone in life wants to conform.

One night we watched the Detroit Pistons on TV. Ideas shot from Eric like a loose ball.

"What do you think about someone who knows he is messing up his life but won't do anything about it?" he said.

"If he recognizes that he's messing up his life," I said, "he's a fool not to do something about it."

"But what if he can't do anything about it?"

"Why couldn't he? I asked.

Eric didn't answer. He just stared at the black and white images dancing across the TV screen. Isiah was running the show for Detroit. His man was finding it very hard to keep up with him.

"Isiah plays just like me," Eric said, shaking his shoulder-length straw colored hair away from his face. "I could've been a star in high school, but I wouldn't cut my hair. The coach was a jerk." Eric rubbed the mustache that was like a line of soot on his upper lip. "Hey! We gotta play ball some time. I'll show you a few of my moves."

Big Mark was all moved out by the time the garbage was collected on Friday morning. By Friday noon the house was full of squatters, Eric's friends, young white men more wise to the system than Big Mark. First came Brian, Eric's cousin, a fugitive for failing to pay a fine in connection with a first-offense drunk driving charge. Then came Greg, on SSI mental disability; Rob, on welfare; and Paul, trying to right himself after spending fifteen months in jail for stealing a car. They had all moved in by Friday night.

There was a burst of communal activity on Saturday morning. Paul unplugged the bathtub. Greg vacuumed. Rob cleaned the kitchen. Brian rolled joints. Eric went up to Sgt. Pepper's and bought beer, a gallon of milk, and three boxes of Captain Crunch cereal.

On Saturday night they threw a party for themselves. The house shook with some inspired thrashing. Greg was dressed like the Road Warrior: leather hat, black leather jacket, biker boots, chain on his hip, gauntlet gloves with pointed studs in back. Eric and Greg sparred martial arts style. Eric went down early after slicing open a finger on one of Greg's gauntlet gloves, but the others hung in there until dawn, high on coffee, beer, and heavy metal. Brian said he was thinking of turning himself in first thing Monday morning. "Too bad, man," Greg said. "We're just starting to get this place together."

On Monday morning, Edison came out and shut off the electricity. There was much shouting and

Eric spent most of his time in his room. An electric space heater kept it around eighty degrees. He was pale and fleshy from the heat and a bad diet.

creative finger-pointing. The communal bubble had nearly burst when Greg's voice rose loudly above the rest. He would go down to the Edison Building and sign his name to a new bill. He slammed the front door and headed uptown to take care of business. Two hours later he returned, a conquering hero.

"The man with a plan," he announced, greeting each with a hip handshake. "Soon there will be electricity."

MichCon came out on Tuesday morning and shut off the gas. There was much shouting and creative finger-pointing. Now there would be no heat, no stove, and no hot water. Brian sized things up and said maybe it was time to turn himself in, but when no one tried talking him out of it, he stayed put. Eric ate eight bowls of Captain Crunch and cursed Big Mark. Even the man with a plan had nothing to say. It boiled down to a matter of trust. No one was going to sign a new gas bill in the middle of February, because each knew that when it came time to pay the bill no one would come across with money. They sat and stewed as the house grew colder. By Wednesday morning, they could see their breath.

heater made him a popular man.

I went in to see Eric one night. He was sitting in the corner alongside the space heater. Brian, still a fugitive, was sitting on the bed rolling a joint. Eric looked up. His expression was pained.

"I need a munch bad," he groaned, rubbing his belly.

Brian snickered as he crumbled a big green bud between his thumb and forefingers. The bud was sticky and seedless, not poor man's marijuana. Brian kept his eyes on what he was doing. He didn't want to spill any.

"Twenty-seven bowls today," Eric said.

"That's four boxes," Brian said.

"That's my all-time high," Eric said.

"That's a lot of Captain Crunch," Brian said.













Brian plucked a paper from a pack of rolling papers. He held the paper in his left hand, the pack of papers in his right, and used the cardboard flap to scoop in a small green pile of marijuana. He set the pack of papers on the bed and went to work on the joint with both hands. Concentrating hard, he twisted it down, tucked in the underneath edge, rolled it up to the gum line, moistened the gum with the tip of his tongue, and rolled it through the rest of the way. Brian eyed

MichCon came out on Tuesday morning and shut off the gas. There was much shouting and creative finger-pointing. Now there would be no heat, no stove, and no hot water.

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Rob, nineteen, had never finished high school. He was bright, curly-haired, soulful, and lazy. He knew a lot about art and a lot about welfare.

his work critically a moment. He performed some quick oral surgery on each end, then gestured to Eric for flame.

"No way the top of my mouth could stand that much Captain Crunch," Brian said.

Brian, twenty-two, was a handsome kid with a handsome smile. The prospect of going to jail in connection with the drunk-driving conviction had him spooked badly. He was afraid the other prisoners would take him for a pretty boy. He said he had no money to pay the fine and that getting a job did not seem too likely right now.

"How do you get by?" I asked him.
"I sell Mexican mostly," he said.

It wasn't long before Paul had a space heater, too. He was a muscular, high-energy twenty-year-old who talked a lot with his hands. He had pumped iron to pass the time during his jail term, so now, when he made a point he felt strongly about, his biceps would nod like a pair of grapefruit in the breeze. One night I went into Paul's room. He was standing next to the space heater, and he was excited. He said he had suggested to Doris the landlady that she hire him to paint the interior of the house in exchange for rent, and she had accepted. Paul did some spontaneous isometrics. He was at his best

when he was doing something. Of them all, he was the best worker and the least inclined to fatuous thinking. His problem, he said, was that his jail experience had left him tense and self-conscious.

"Just somebody looking at me funny makes me want to lash out," he said, slamming his fist into the palm of his hand. The crack was eloquent. "I'm trying to get that together," Paul said. "In the meantime, I'm ready to throw down on some painting."

Rob was lying on the bed reading a book. His acoustic guitar stood against the dresser. He played guitar in the afternoons and read books at night. Rob said he thought writing carried a little more weight than music, so he wanted to become a writer. I asked him who were his favorite writers. He said William Kotzwinkle, for his mysticism, and Kurt Vonnegut, for his cynicism. I asked him which was his favorite band. He said the Doors, because Morrison's lyrics live on as the first real merger of the Apollonian and Dionysian impulses in rock. Rob, nineteen, had never finished high school. He was bright, curly-haired, soulful, and lazy. He knew a lot about art and a lot about welfare.

"Welfare can get to be kind of a hassle

Part punk, part politician, part altar boy, Greg received \$276 a month disability pay. He said it stemmed from one night when he took twenty-six hits of acid.

after awhile," he said. "I was on it about six months last year. It was okay at first. All I had to do was fill out a form at the end of each month telling them how much money I made. But then after a few months they started bugging me to go to classes on how to get a job. Getting a job's no problem for me. I could go out and get one tomorrow if I was cleaned up and dressed right. I just wanted to take it easy awhile. Then when I skipped a seminar and they threatened to cut me off, I said, 'Screw it, I'll go out and get a job.' And that's what I did."

"But you're back on it," I pointed out to him.

"Yeah, I just signed up. My first check is due any day."

"How much will you get?"

"One hundred seventy-nine dollars a month cash, plus seventy-nine dollars in food stamps. They're supposed to help me out with the rent on this place, too."

The electric space heater ticked away the passing minutes. Rob ran a hand through his curly brown hair, greasy because there was no hot water for a shower.

"I'm a little worried, actually," he said. "Last time I was on, they caught me working an under-the-table job and they bumped me. I hope they don't check back and see that."

"Doris is paying me by the hour to paint," Paul broke in.

"How much do you figure to make off the job?" I asked him.

"Six hundred," he said, looking thoughtful. "Maybe a thousand if I take my time."

It was nearing the end of the month before Greg came up with his own space heater. Part punk, part politician, part altar boy, he received \$276 a month disability pay. He said it stemmed from one night when he took twenty-six hits of acid. Ever since, he said, he'd had a hard time dealing with relationships.

He postured tough and dangerous around strangers, as if to justify his mentally-impaired status, but he was astute at knowing when to back off. He wanted more than anything to be friends. There was, in fact, a beseeching quality in the way he would do favors in return for friendship.

I went into Greg's room late one night. He was scrounging through an ash-tray, looking for enough butts to roll a stinger, a fresh cigarette made of discarded butts. Before he settled down to twist his stinger, he handed me a Gideon Bible.

"Take it," he said, "I've got three. I'd like nothing better than to see you get some use out of it."























"Thanks," I said, not quite sure how to take him.

"I may not look like it," he said, "but I'm a strong believer. I do believe there is a God out there who looks out for all of us."

Greg lay back on the bed. Without his leathers he looked sad and bored, like

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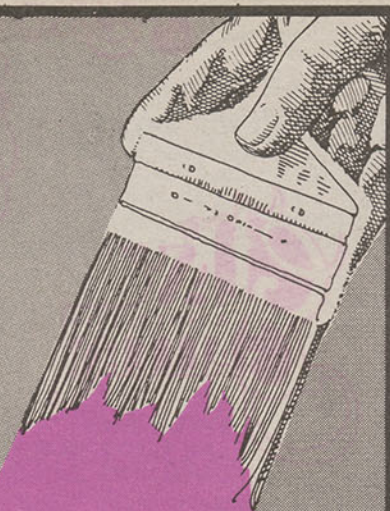
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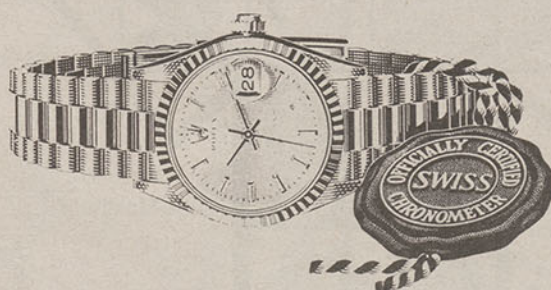
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"What's the deal, Greg?" I said.

"How come you can't work?"

"I bug out, man. I can't help it. I've been institutionalized for it five times."

"What happens when you bug out?"

"I see things. Visions. Bad visions. When they get too intense, they have to institutionalize me."

"What do they do for you in the institution?"

"First they give me tranquilizers to calm me down, then they go to work on making me a new person." He laughed an opened-ended laugh and lit his stinger. "The old Greg's not good enough, I guess."

"What do they think causes the bug-outs?"

"They don't know." His voice was harsh. "They think it might be hypertension. They give me medication to take. It makes me sleepy."

"How often do the SSI people evaluate your condition?"

"Once a year."

"Do you really believe that you're incapable of holding down a job?" I asked.

"Oh no, man. I like laying around all day, ripping off the system."

His bravado was brittle, as if even he was not sure how much truth bled through his sarcasm. He took a big hit off his stinger.

"You know what's the worst, man?"

"No," I said. "What?"

"The worst is every day seeing the way people look at me." His face assumed a contemptuous mask. "'You're not good enough. We need to make you over.' That hurts, man, day after day. Lots of ways this SSI hurts me more than it hurts you."

During spring break the hard weather broke, and the fringe kids came back to life, more or less. One day, while Paul was spackling the walls, Doris the landlady came by and said she had twelve other houses that needed painting. If he did a good job, she said, she'd hire Paul. This excited Paul no end, and he spent a good part of the rest of the day dreaming about how he could turn this money he did not have yet into a fortune so vast that he could kick back and not have to work anymore.

Brian smoked the last of his marijuana, sized up his situation after he came down, and got very uptight. One night he and Eric had a loud discussion about what it means to be a man. Brian said he figured it was about time he became accountable, and the next morning he turned himself in. Eric was very moved by his cousin's decision. He grew cranky over all the irresponsibility in the house. He talked about maybe getting a job silk-screening T-shirts. Greg went uptown for cigarettes and a Big Mac. Rob played guitar, plucking arpeggios as the afternoon faded, still waiting for his February welfare check. □

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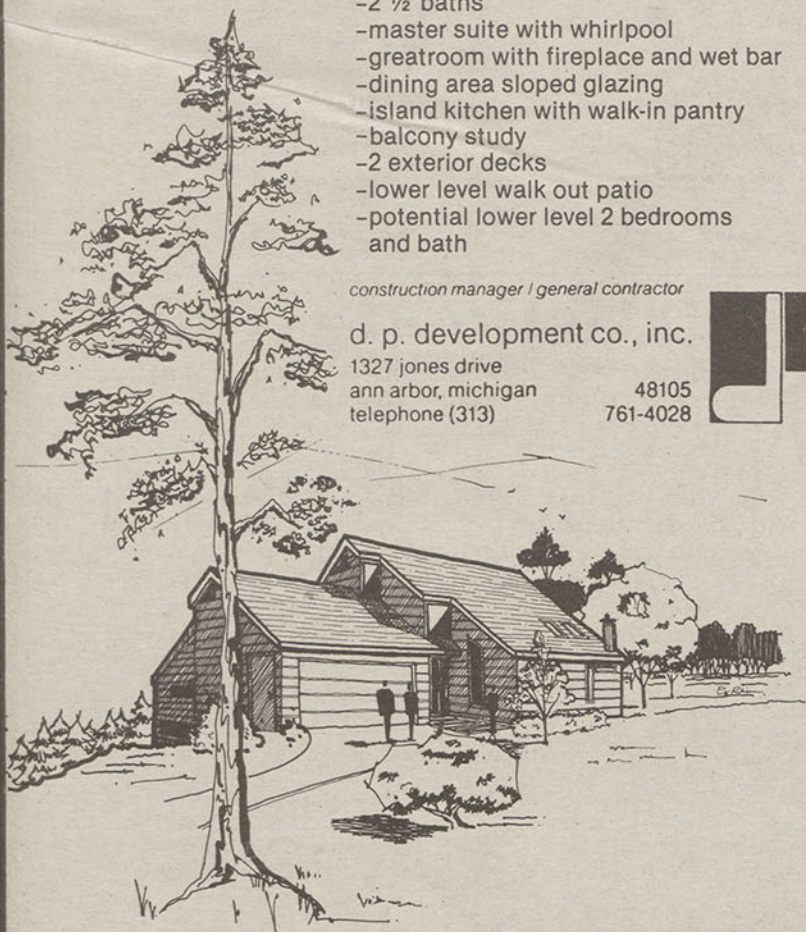
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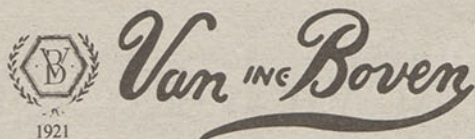
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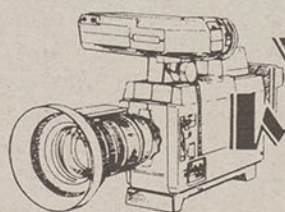
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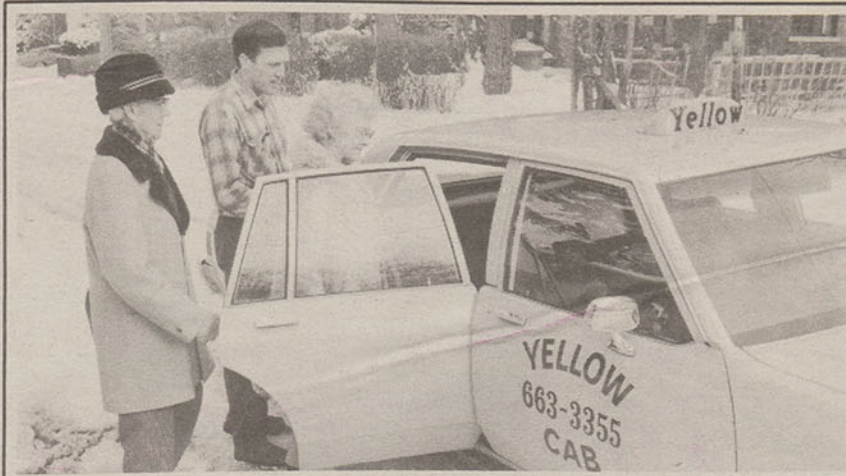


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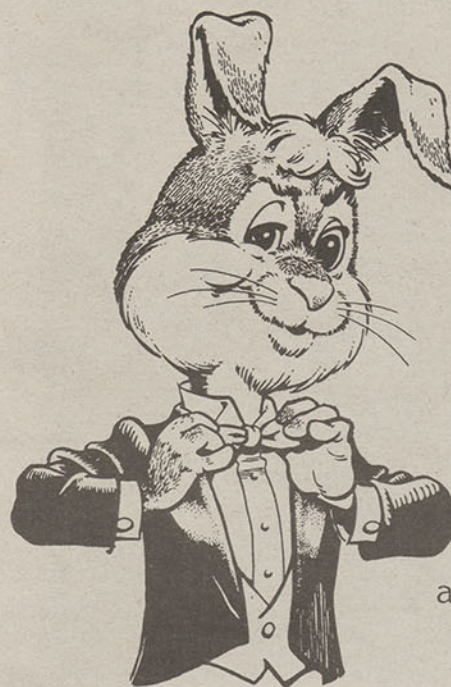


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Writing Fiction

Three prominent Ann Arbor writers talk about their careers, their rejections, and how they go about writing.

By EVE SILBERMAN



SUZANNE COLES KETCHAM

Loren Estleman: "You can't wait to be inspired. The stuff only flows ten percent of the time. But between the stuff you force and the stuff that flows, you can't tell the difference."

Loren Estleman:
nationally acclaimed
genre writer

Recently, Loren Estleman learned that his book *This Old Bill*—a fictionalized biography of Buffalo Bill—had been nominated for a Pulitzer Prize. But with seventeen published books behind him, and a steadily growing national reputation, Estleman knew he'd already made the big time. Now thirty-two, he had made the switch from newspaper reporting to full-time fiction writing at the amazingly young age of thirty.

Estleman has made his mark with Westerns, mysteries, and a couple of fantasy thrillers involving Sherlock Holmes. "The mainstream novel is dead," he says, stating his preference for genre writing. "No one's buying them. Some of the best writing done today is in genre." But Estleman chafes at what he sees as the shoddy reception given genre writers. "Critics hide behind pseudonyms when they're reviewing mysteries," he complains. "Newgate Callendar of the New York Times, Cryptus of the Detroit News. It's as though they're a little ashamed of the fact that they're criticizing mysteries.... But Faulkner wrote mysteries. The Great Gatsby is a mystery."

Estleman's most popular work to date is *Sherlock Holmes vs. Dracula*, which sold twenty thousand copies in hardcover and has appeared in overseas editions. Just behind in popularity are his five mysteries starring Detroit private investigator Amos Walker; the most recent, *Sugartown*, was published in December. Another recently published thriller, *Kill Zone*, has made local best-seller lists.

His books have won their share of critical kudos; several were named best mysteries of the year by the New York Times. His western *Aces and Eights* (1981) won the Western Writers of America's Golden Spur Award.

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"Tough, side-of-the-mouth stuff, well written, positively guaranteed to keep you awake," sums up a typical New York Times review of one of the Amos Walker tales.

But his novels have also stirred up some clouds of controversy. Some readers of the Amos Walker books have protested what they see as an excessively downbeat vision of Detroit. For his part, Estleman says, "I'm not paid by the Detroit Chamber of Commerce." But he also notes that his portrayal of the city is multifaceted. "There's a certain shabby nobility about the city no other city seems to share," he says. "People in Detroit are survivors of a modern frontier. Amos Walker and Detroit are both antagonists and partners."

Estleman's private life has Walter Mittyish overtones. Born in Ann Arbor, he now lives with his parents in Whitmore Lake. He has one brother, a rural mail carrier. Estleman has always lived at home. "I've got a buffer zone between me and the outside world," he says without embarrassment. "I'm a hermit by trade. All I want is to stay home and write." But increasingly Estleman worries about how his publicity disturbs his family's privacy. For this reason, he declines to be interviewed or photographed at home. He does, though, explain that he works in the top floor of the house in a room where "you can't see the walls because of the books." A collector of old books and pulp magazines (especially detective stories), Estleman is particularly proud that he owns the first English-language edition of Napoleon's diaries (1835). Other objects in his room include a collection of World War I helmets, a deerskin, and a branding iron.

Despite his absorption with crime and violence, Estleman describes himself as "gentle" and "law-abiding...I'm so straight," he confesses, "I never even smoked pot." Robust, squarely built (boxing is another hobby), Estleman met me at lunch at the Cracked Crab, impeccably dressed in a suit and tie and carrying his gloves carefully. He gets into Ann Arbor several times a week, he notes, to see films, browse in bookstores, and enjoy the "cosmopolitan atmosphere."

I sent out my first short story when I was fifteen. It was a gangster story, and I sent it to *Argosy*, the last of the old pulps. It came back, of course. I wrote three books and sent them out before my first book, *The Oklahoma Punk*, was published in 1976, when I was twenty-four. What drove me through all those years of rejections was youthful egotism—the fact that I knew better than those guys, and those idiots were going to publish me just to get rid of me. I figured I must know better than the publishers, but everybody does who gets into this.

I wrote *The Oklahoma Punk* in college, and a good deal of it in my Elizabethan poetry class. It was based on the career of one of our first public enemies number one, a fellow by the name of Wilbur Underhill, who was shot

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down in Shawnee, Oklahoma, in 1933 after a twelve-year bank robbing and prison escaping spree. It went to all the standard publishers, and it wound up in California with this company called Major Books—in this business, the larger the name, the smaller the firm. About twenty-five thousand copies were printed, and it sold about twelve thousand—not bad, but not enough to pay off the advance of a thousand dollars. I got up the courage to read it again recently, and it was much better than I thought. I was surprised at how well I handled the visuals. The characterization, though, is very weak. I learned characterization after I wrote that book. It's just something you either learn or you don't.

My interest in gangster stories goes back to when I was growing up watching the old gangster films. I love that stuff. I think it was the language that got me more than anything else in movies like "Public Enemy" and "Scarface." They seemed to hammer out an American language all their own, which in itself owed its own existence to what pulp writers were doing in the Thirties.

I sold my second book, a Western called *The Hider*, to Doubleday in 1978. That got me into hardcover publishing. It got my career going, and I branched out from there. The next book was *Sherlock Holmes vs. Dracula*, and that also came out in 1978. *The High Rocks*, published in 1979, started a series I have with Doubleday about U.S. Marshall Page Murdock. He was more the type of lawman who existed back then, as opposed to Matt Dillon. He was an unregenerate killer, unlike Amos Walker, who has a high regard for life. But that was the way back then. You shot first and asked questions afterwards.

Of course, while I was writing these books, I was also working on newspapers. I was police reporter for the *Ypsilanti Press*, and I was a free-lance writer for the *Ann Arbor News* and some small magazines. The longest I stayed on one paper was the *Dexter Leader*, where I worked from 1977 to 1980. I did some of my writing at the paper, between getting those garden club things and sports and hard-breaking news and features. I would then come home and work, usually producing an average of two pages a day. I don't think I'd have the energy to do that now. But I've found that it takes a lot of self-starting to work at home. You can't wait to be inspired. The stuff only flows ten percent of the time. But between the stuff you force and the stuff that flows, you can't tell the difference.

Now I try for five clean pages a day since I have more time. I get up at nine, break for lunch, and work until four. I show very few people my writing before it's published. But what helps me a lot is talking over my plots with my mother. I will lay out something I'm doing, including a part I'm not sure about—but without telling her I'm not sure about it. She will almost always pick up on the problem, and then I know I have to go back and do some more work.

As a rule, I spend three to six months

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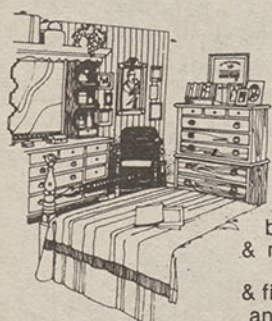
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per book, cleaning as I go, and then going back and polishing. I use a fifteen-year-old IBM. I don't like the word processors. It bothers me that I go to talk to other writers, and they used to talk about characters and dialogue, and now they're talking about chips and microchips.

Ideas come in different ways. The *Midnight Man*, one of my Amos Walker books, was based loosely on a police shooting case in 1974. *Sherlock Holmes vs. Dracula* all started with Sherlock Holmes. He's a fascinating character, a rebellious character, a drug addict. Conan Doyle tells us Sherlock Holmes was at the peak of his fame and efficiency in 1890, and Bram Stoker tells us that in 1890 Count Dracula came to London. How could they both be in London without meeting? In *This Old Bill*—the book of mine that's up for the Pulitzer—I found the facts of Buffalo Bill's real life were much more fascinating than any of the stories made up about him. He was a wonderful man, a tremendous liar, just a big grown-up kid.

I work hard on dialogue. You develop an ear for it, you keep your ears open. It's fascinating if you're alone in a restaurant or at the bus station just to overhear people talking, the turns of phrase they use, the vocabulary they have. I've got some good friends who are police officers. I love to listen to them. To describe a bank robbery, for example, they might say, "Three guys came boogeying through the door, and one guy was standing outside doing the layoff with a shotgun." You listen to that language, and it's great. You don't really follow what they're talking about, but you don't have to. It creates a kind of Muzak. You get that conversation in a book, and again, the reader doesn't really have to understand what the police officer is saying. You just get the rhythm, and it seems realistic.

The hardest writing of all to do is description. I love to do description, but it is harder. A descriptive paragraph might take me an hour or two, whereas I might knock off two, three, or four pages of dialogue in an hour. In dialogue, you have a couple of people talking to each other, and one line leads to another. In description, you're volleying the ball off the wall all by yourself. It just demands more of you.

It never really begins to get easy, writing. It's kind of like lifting weights. When it gets easy, it's time to reach out and put on a little more weight. For example, my latest book, *Kill Zone*, starts a new series about Peter Macklin, a professional killer working in Detroit. A big motivation in doing this was that there are very few serious studies on the kind of person who becomes a professional killer. Macklin is challenging because I have to try to keep him sympathetic without wimping out. I wasn't in any way trying to make the reader agree that this man is a good man for what he does, but I want to make him interesting. I didn't interview any professional killers, thank God, but the next best thing was to talk to a lot of cops who have dealt with professional killers. Contrary to popular belief, professional killers are not all psychotic.

They can be friendly like ordinary people. They have pets and they go home and play with their kids, but they just happen to be good at killing people, and that's what they do.

After writing so many years, I've developed a kind of inner tape recorder. I just take something down, say a snatch of conversation, and let it rattle around

back there, and ferment, and turn into something. Of course, by the time you take reality or take something you have in your head and put it down on paper, it takes all kinds of U-turns and shortcuts. Things change to fit the plot and characters you created for them—so by the end it bears little resemblance to what you started with.

Al Slote: "I would rather write *War and Peace* than *Winnie the Pooh*. But the fact is you don't have any choice about what you're good at."



Al Slote: finding his eleven-year-old voice

A lot of people in town read Alfred Slote's books, mostly people who are fourteen or under. Nationally known for his juvenile fiction, Slote has published almost a book a year for the past fifteen years—an achievement especially impressive because the market for most children's books has tightened considerably. Cutbacks in aid to public and school libraries, combined with a tax on unsold inventories, have meant that

publishers concentrate more and more on the most saleable categories of children's books—series books and appealing picture books.

Bucking the trend, Slote continues to produce high quality novels for upper elementary and middle school readers. The majority of his twenty juveniles are either boys' sports books or science-fiction stories. Many of the sports stories are set in "Arborville," a university town that has many locally named streets and scenes.

Boys have a special interest in Slote's stories, but Ann Arbor Public Library children's librarian Marcia Shafer says that girls like them, too. "His science fic-

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tion is especially popular," Shafer says, "and in spring and summer a lot of kids take out his sports stories." Slote's biggest seller is *My Robot Buddy*, which the author estimates has sold about 100,000 copies. Slote's novel *Jake* was an ABC-TV After School Special called "Ragtag Champs."

Slote wrote three adult novels and one nonfiction work, *Termination* (about the closing of the Ditzler Paint Plant in Detroit), before discovering that he had an "eleven-year-old mind," as he is fond of saying. Recently, he and retired U-M speech professor Garnet Garrison (Slote's former teacher) published two mysteries, *The Santa Claus Killer* and *Maze*. Garrison plotted; Slote wrote. "He has a criminal mind. I don't," Slote says of his collaborator.

A U-M TV producer for twenty-six years, Slote retired in 1983, at fifty-six, to write full-time. He and his wife, Henrietta, parents of three grown children, live in a comfortable brick-and-frame house near Burns Park ("Sampson Park" in the Arborville/Ann Arbor books). Slote works in a small downstairs study. Its desk and floors are cluttered with manuscripts and boxes of letters from children. (He receives about twenty a week.) Black-framed book jackets of all his works decorate the wall.

Slote talks fast and tells lots of funny stories. Of medium build, with rumpled hair, he likes to dress comfortably in plaid flannel shirts, baggy pants, and scuffed sneakers.

I remember writing in the Navy and at Michigan, where I got a B.A. and an M.A. in English. I just wrote a lot of stories. I never could sell anything, and I never got encouragement. I got Cs in English in my undergraduate writing courses. I didn't write like all the girls were writing, who were writing like T.S. Eliot. But I went on writing. I just figured if I stayed the course, all the talented people would drop off. Yes, it did happen. That's how you get published. The talented people give up, and the turtle wins the race.

I wrote the first draft of my first book, *Denham Proper*, in Grenoble, France, in 1950, where I was on a Fulbright Fellowship in comparative literature. I wrote the second and third drafts in Ann Arbor. It's very much a first novel, from the point of view of a young married man who has kids, but written by me, who was not yet married. It's about a guy who went to the U of M, looking back. That book took me three years to write. I made the glorious sum of 735 dollars, and it missed the Book-of-the-Month Club by one vote. I wrote two other novels, *Lazarus in Vienna*, about the rise of neo-Nazism, and *Strangers and Comrades*, a war novel and my most successful adult novel. *Lazarus* came out in 1956 and *Strangers* in 1963.

In 1970, I wrote *Termination*, a non-fiction work about the closing of the Ditzler Paint Plant in Detroit. I called it Baker Paint. That book was the hardest to write because I had to tell the truth all the time. The idea of always having to tell

the truth—Did he really say this? What did he say?—that was the killer.

I wrote my first kids' book, *The Princess Who Wouldn't Talk*, in 1964. It's a picture book, and I wrote it in forty minutes—a fluke, which I haven't been able to repeat. What happened was that I needed a fairy tale about communication for my TV show. I couldn't find any, so I wrote an original story. A few years later, I wrote two nonfiction books for kids, *The Moon in Fact & Fancy* and *The Air in Fact & Fancy*. Both of them looked at both the scientific and the mythological explanation of the moon and the atmosphere. Again, I decided to write them when I couldn't find what I was looking for while researching a TV show.

But it wasn't until 1970 that I wrote what I consider my first real kid book—where I discovered my voice. How it happened was that I got a call from my agent, who said, "Lippincott had a sports author who died, and I was thinking of you, Al, to replace him because you work with kids and baseball and you like sports." So I wrote *Stranger on the Ball Club*, the first of these Ann Arbor/Arborville sports books. The minute I started typing the first line—"Going home, I decided to cut across the park"—I suddenly realized that that was me. I was writing out of me. I've said this a thousand times, but I really do have, I think, an eleven-year-old voice. But if that phone call hadn't been made, I don't know if I ever would have found my voice.

I don't know how I get my ideas. Sometimes you just start with a first line: "Going home, I decided to cut across the park." *My Trip to Alpha 1*, one of my science-fiction books, started with a little clipping in the *Ann Arbor News*. *Jake* is one of the oldest stories in the world—a kid looking for a father. That's how *The Odyssey* starts. Actually, my sports books are not just sports books. As a professor pointed out to me, and I think rightly, the books are about fathers and sons, mostly. They're about kids trying to find out what their father wants from them. I didn't set out deliberately to write on that subject, but it seems that's what I do.

What I really am is a playwright who does not want to write plays. I've got good ears. I don't have good eyes. Dialogue is easy to write if I have the right people. Names are important. If the person isn't coming across, change their names. When I'm writing the kids' books, Steve always means a thin, dark-haired kid. Mark is always a fat kid. I find the Ypsilanti phone book helpful in finding names; I've tried Ann Arbor, and it doesn't work. Ypsilanti's very good for names.

I write all my books three times—the first time because I don't know what I'm doing. It's like swimming under water. When I get it done, then I know what the story is about. Then I can rewrite. The third draft is to get it right, get the sentences right, find the better word.

I use a manual typewriter for all my drafts. I love it. You can pound it; it's like an old car. I think word processors

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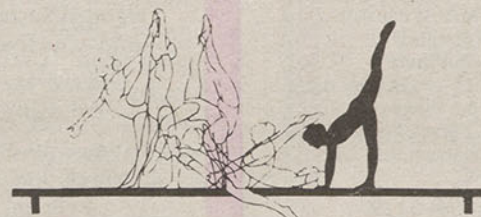
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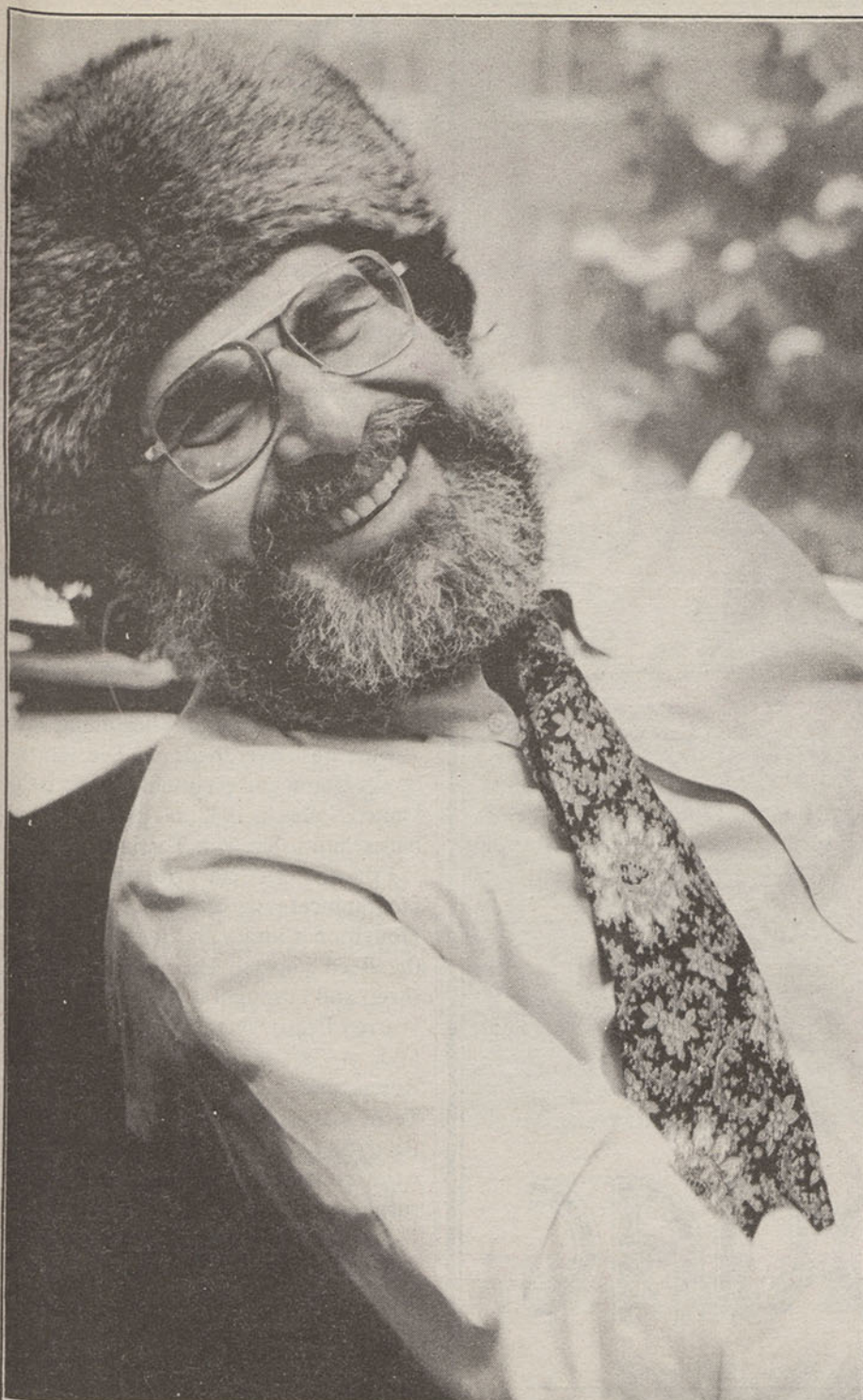
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Alan Cheuse: "I vowed to publish a short story before I was forty, and one month before my fortieth birthday my first published short story appeared in *The New Yorker*."

are a terrible thing that's happened. I was listening to some professor say that his output has increased tenfold because of a word processor. Now we're going to have thirty dreadful articles a year instead of three. Do you know how much junk is printed already?

When I worked at the U of M, I wrote in the mornings, like seven to nine, and some evenings until late. I took early retirement two years ago, but I miss the job, I miss the pace. Now I've got all day to write, and I'm not writing as much as I did when I was squeezing it out between things. I miss people, I miss stimulus. The job of television producer is a good job for a writer in that it gives him the emotional and physical energy in which to write. You're dealing with professionals; you're dealing with machinery. It may be time-consuming but it's not ex-

hausting. I taught English at Williams College, but I found it very hard to combine teaching and writing. They draw from the same emotional well. Now it raises the question of what does a writer do to earn a living? That's a tough thing—I don't think there is a perfect kind of writer's job.

You never make a lot of money as a children's author. My Dell Yearling edition of *Jake*, for example, was ninety-five cents. I get an eight percent royalty on that. What's eight percent? Seven point two cents. Do I get all that seven point two cents? No, I've got to give half to the hardcover publisher. So now I'm down to three point six cents. Do I get all that? No. My agent gets ten percent of my three point six cents. I'm down to about three cents. You tell me how many books at three cents a book I've got to sell

to buy a Big Mac.

I don't have a call to write for kids. It's the thing I do best. I would rather write *War and Peace* than *Winnie the Pooh*. But the fact is you don't have any choice about what you're good at, and you're lucky if you find out what you're good at. Kids always say, "When will you quit writing?" And I always say, "My dream of glory is that just as I'm about to die, I type the end of a novel and then I die. And if I die before I finish the novel, I'm going to come back as a . . ." And they shout, "ghost writer!"

Alan Cheuse: late-blooming fiction writer

Alan Cheuse came to Ann Arbor this past September as Writer-in-Residence in the U-M's Master of Fine Arts program in creative writing. But many Ann Arborites know him through his frequent book reviews for "All Things Considered" on National Public Radio (forty to forty-five a year, Cheuse figures). At forty-five, Cheuse has recently become an author himself, with a collection of short stories, *Candace & Other Stories* (1980), and a novel, *The Bohemians* (1982), both published by Applewood Press, a small publishing firm in Cambridge, Massachusetts. His book reviews and magazine articles appear regularly in the New York Times Book Review, the Los Angeles Times Book Review, and other places.

The Bohemians is based on the life of American journalist and radical John Reed, who wrote the classic *Ten Days That Shook the World* about the Russian Revolution. The book's publication was timed to coincide with the release of "Reds," with Warren Beatty playing Reed. ("Warren likes intellectuals," says Cheuse, who became friendly with the actor through Beatty's research for the movie.) *The Bohemians* sold about ten thousand copies—a respectable showing for a first novel. Reviews were mixed. A critic for the New York Times Book Review praised Cheuse's "stunning full-dress portraits of John Reed and Louise Bryant [Reed's wife]." But the critic also protested the book's "self-indulgent posturing" and said that "The Bohemians gives that much-used critical designation 'uneven' a new dimension."

A tall, husky man with wire-rim glasses and salt-and-pepper hair left at a late-Sixties length, Cheuse wore stiff new jeans and a crisp denim shirt for a recent Sunday-morning interview. Cheuse works in a study in the modern, scrupulously neat Burns Park apartment he sublets. His glass-top desk faces a wall, away from a window. The author emphasizes that he is oblivious to his surroundings when he works. "You get into kind of a meditative trance, and the rest of the world goes away," he explains. "You don't think about the future. You don't think about how futile it is to write a book."

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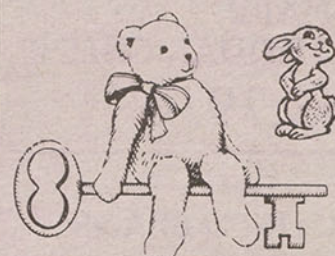
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Despite the gray in my beard, I'm a very young writer. I was getting close to my fortieth birthday in 1978, and decided that if I was going to try to write seriously, I had better do it now.

I was married to a woman who had a full-time teaching job at the University of Tennessee. I had been teaching at Bennington College in Vermont and went south. I started writing short stories and was working on a novel. I ghostwrote art books for the Harry Abrams Company. I vowed to publish a short story before I was forty, and one month before my fortieth birthday my first published short story appeared in *The New Yorker*, in December, 1979.

I sort of went into writing *The Bohemians* ass backwards. I'd always been interested in Reed. My father was an officer in the Red Air Force and, because of a series of misadventures beginning with a plane crash over the Japan Sea, left the Soviet Union and eventually came to the United States in 1932. He had this love-hate relationship with Russia.

I thought I would write some kind of biographical essay on Reed. I went to the Houghton Library in Harvard to read the Reed papers. They had a sign-up sheet, and I thought it was strange to see Warren Beatty's name on the list. They told me at the library that Robert Rosenstone, a history professor at Cal Tech, was writing a biography of John Reed. So I very stupidly said, "Well, I'll write a historical novel." You see, fools rush in.

The research took a couple of years. The writing took a couple more years. I went through three drafts, discarding and condensing and integrating scenes. The mornings were concentrated on fiction and the afternoons on reviews, magazine writing. What really helped was when I got a National Endowment for the Arts grant in 1980. It paid a lot of bills.

I never have any problems getting right to work. I don't believe in writer's block. If you're a professional, you go to work. If you're a professional hooker, you're going out on the street, no matter how you feel, whether your kid's sick. If you're a professional writer you go to work at home. You think Modigliani had days when he didn't want to paint? I don't think so. When you think of how little time you have, you don't want to waste a moment. The hard part is getting through that part of the day when you can't write.

With a historical novel like *The Bohemians*, you have all the facts, but it's really difficult to find the right order, to find the right plot, when you know six times more than you need to know in order to make the novel work. Everything came together when I realized I had to tell the story the way Reed did—in other words, in the first person. I found a four-paragraph fragment of an essay about a raft trip Reed wrote when he was fourteen years old. There was his voice.

A serious aesthetic problem I had was deciding whether I was going to reprint

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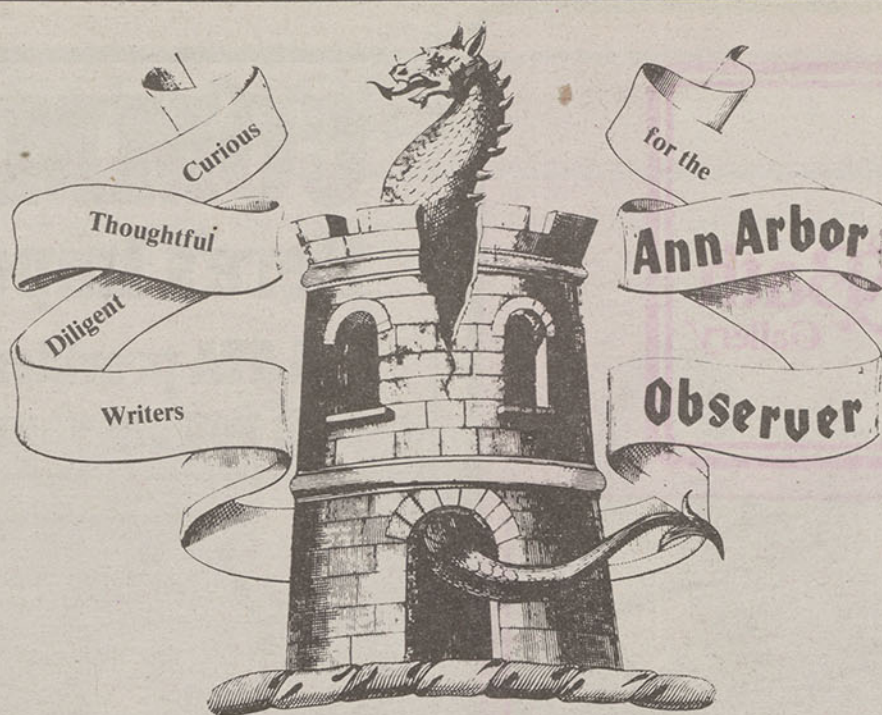
sections of Reed's own work. I felt as though my task was to complete his life, give the flavor and essence of his life, without duplicating what he had written himself. I felt as though I became his medium, that I was a conduit for his voice. Finally, I assiduously avoided using his own words, with very few exceptions. Then when *The Bohemians* was published, a Hollywood book reviewer quoted a long passage and said, "No one who had ever been to battle could have written that." He quoted one of the few paragraphs I'd used from Reed's actual reportage from World War I.

I don't tolerate interruptions when I'm working. I start working early enough in the morning so that people don't call. I'll tell you a funny story. When I was writing *The Bohemians*, I got a call from the school at ten-thirty one morning saying that there was a cloud of noxious gas that had escaped from a local plant in Knoxville, and all the students were being evacuated. The headmaster said that I had to pick up my kids. I said, "Wait a minute." I called the fire department and got them to admit that they were pretty sure the wind direction had changed and that in a short while it would be safe to bring people back in there. So I called the school back and told them what the fire department had said and that I wasn't going to pick up the kids. Time was so precious. Would I sacrifice my two small children for the success of that chapter? I guess, yes, yes.

My new book, *The Grandmothers' Club*, is coming out in late June. It's set on the East Coast and in Central America and goes from the Twenties through the Seventies. It's about the midlife crisis of a New Jersey clergyman who gives up his pulpit to become head of a Central American corporation, as told by his mother. I've got two books I want to write next, one a memoir about my father's life in Russia and the Orient. The other is a novel which I can't talk about. It's just bad luck, bad practice. You've got to keep your lips sealed; you'll talk it away.

It's much harder for the new novelist to get published today than in the past. It's not that a Faulkner is getting lost. It's just harder for a promising writer to get that first novel published and use it as a stepping-stone. Everyone in publishing says it's got nothing to do with the fact that conglomerates own the big publishing houses. But I know lots of good editors in New York who are always worrying about the bottom line. They have to have so many money-making books a year or they're fired. More and more, small independent publishers are filling the role New York publishers used to play.

I really did on-the-job training with *The Bohemians*. I learned how to make a novel. You look back on it and say, how could I have done all that work in light of the fact that I chucked so much out and did it over again? There's a kind of self-imposed blindness to the difficulty of it all that fortunately you succumb to when you work. You can't think about that—if you did, you'd stop. □



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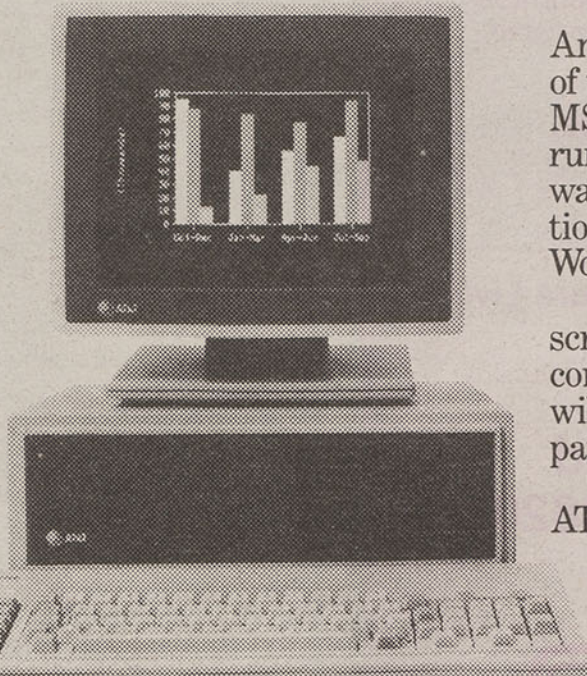
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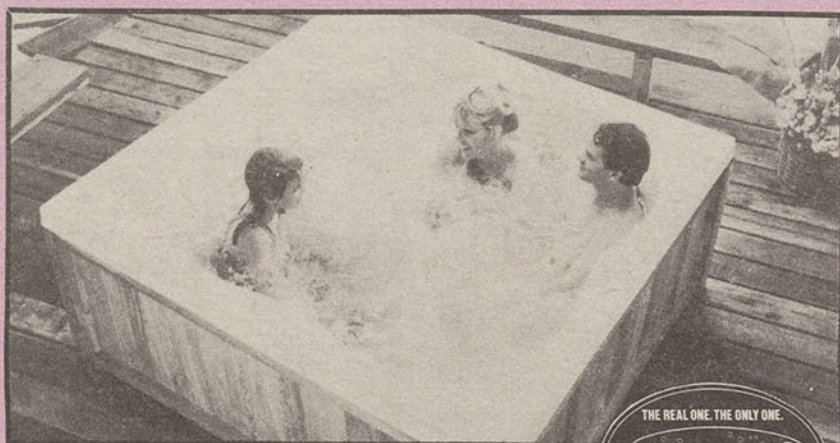
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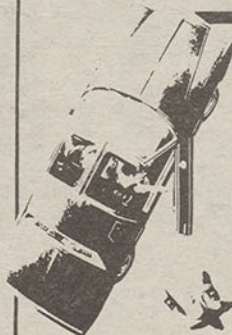
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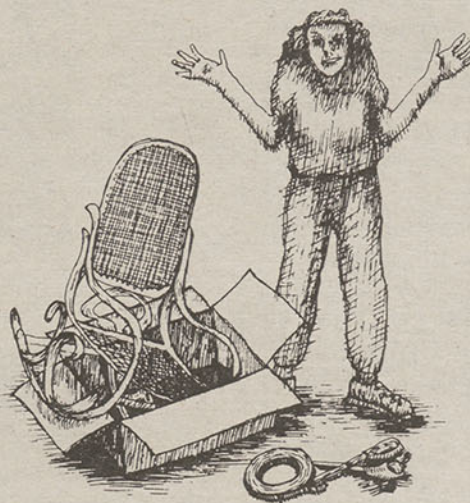
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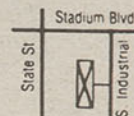
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CHANGES

Now with a snappy showroom on Packard: Business Resources' partners Michael Martin (inset), Ann Wray (left), Bonnie Crooks (right).



Five years old and #1 in Ann Arbor office supplies

Business Resources, Inc. now combines discount pricing with a stylish showroom.

The heather carpet, gray walls, and tony furnishings at the new Business Resources, Inc. furniture showroom at 2111 Packard give off a definite air of subdued wealth. When I stopped in last month, however, co-founder Mike Martin still wasn't completely happy. Some furniture groupings and accessories hadn't arrived, and the new showroom was not yet as "pristine"—his term—as Martin wanted. Clearly, he thinks highly of Ann Arbor's taste in office furnishings.

Business Resources, Inc. (BRI) does sell some basic steel desks through its catalog, but the pieces on display are all a lot fancier. Sales coordinator Monalee Prange showed me around. A slight, dark-haired woman in a blue business suit, Prange was herself working at a rectangular, light oak desk with rounded top corners. That "radius edge" look seems quite popular with customers, Prange explained. (Customers walking

in will often sit there first, then look around at the rest of the displays.) She hadn't priced the oak version yet, but a similar desk in walnut nearby was \$832.

Directly behind Prange's desk was an ultramodern Kimball desk and wall unit, with built-in switches for adjusting a computer monitor, a drop-down keyboard, and a two-tone gray spatter finish. More oak was in evidence in an Artec panel system display on the opposite wall. (Panel systems are the increasingly popular, head-high dividers used to partition off individual work spaces in open offices.) This one had a smoked-glass front wall, a U-shaped oak desk top wrapping around all three sides, and generous storage shelves overhead. Even the less expensive BRISK desks were available in a choice of oak or walnut (\$700 and \$500, respectively). BRISK—"Business Resources Inc. Service Kwik"—is the company's selection of in-stock, moderately priced furniture, much like Silver's Instant Office.

Mike Martin founded BRI five years ago in partnership with Ann Wray and Bonnie Crooks. All three are veterans of Silver's, the stylish, Detroit-based office supply chain. Mike Martin willingly takes credit for the surprisingly small splash his ex-employer made when it opened its Briarwood store a few years back. When he worked for Silver's, he recalls, he couldn't get his Ann Arbor customers the kind of service they needed. "We felt there was a place in our marketplace for a firm to be competitive on price but still be conscious of service," he says. Martin, Wray, and Crooks opened BRI in April, 1980, with four employees and two trucks. Combining discount pricing with fast delivery and a willingness to handle unusual items like carpet and drapes, they won accounts with established small businesses and with the mushrooming new offices around Briarwood. They also got contract orders from the U-M, EMU, and St. Joe's. By the time Silver's opened an Ann Arbor branch, BRI had a three-year



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A new generation of entrepreneurs has made the whole office-supply business increasingly competitive, Martin believes. "The office products industry used to be pretty much a novice industry. Now it's becoming more sophisticated"

as companies like BRI adopt systematic forecasting and planning. In BRI's second five years, Martin aims to double sales to \$20 million, the goal he and his partners set when they launched the company. Martin also credits a highly motivated staff for BRI's swift growth. Over-time isn't mandatory, he says, but "it's very unusual if at eight p.m. I don't have half a dozen people here working."

Campus-area retail activity intensifies

More stores pop up in basements, second stories; Bivouac adds an adventure travel service.

Although street-level store space near the U-M campus remains scarce and expensive, the campus area's heavy pedestrian traffic continues to encourage a profusion of unusual upper-story and basement businesses. Last month, Chelsea resident Robin Warner opened **Chelsea Software** at 334 South State, upstairs from Louise Flowers. Warner, who works as a machinist near Unadilla, hopes that aiding users of Commodore computers will be his ticket out of the factory. The two-day-a-week store (Fridays and Saturdays

Combining adventure travel and fashions at Bivouac.



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from ten to six) is an outgrowth of his year-old newsletter on Commodore software. It features Commodore accessories and programs, including the Koala touch pad for inputting graphics, the computer game version of *The Hitchhiker's Guide to the Galaxy*, and a number of word processing programs.

The same day that Warner held his grand opening, Bivouac owner Ed Davidson was preparing to expand the second story of his Nickels Arcade clothing store into the former Canterbury Loft theater across the hall from Warner's store. Davidson, dressed in jeans and a loose, sail-like shirt, combines an outdoorsman's muscular trimness with a heightened sense of fashion. Having expanded through the Nickels Arcade's walls once before when he added his street-level boutique four years ago, Davidson was predicting that opening the second-story connection would take a full day of jackhammering to complete. Bivouac's corner of the Arcade was originally the Farmers and Mechanics Bank, and it was built to last. Besides thick walls, the bank left behind a marble stairway and two vaults. (The basement vault, with its seven-foot-high door blocked open by stock shelves, is now Davidson's office.)

Combining a fashion boutique with Bivouac's outdoor wear created some identity problems, Davidson admits. "How many stores carry tents and Hawaiian shirts?" he asks rhetorically. He hopes that expanding the outdoor departments' upstairs space will at least eliminate the most bewildering overlaps. "At Christmas we'd have a heavy backpacking sweater next to a boutique-y sweater, and that scared some boutique customers off," he notes. "We had Levi's downstairs, but some of our outdoorsy customers were afraid to shop in a boutique."

As the only expedition outfitters on campus, Davidson says, Bivouac gets hundreds of questions from students on where to go rock climbing or white-water rafting. So the expanded upstairs will also house a central expedition information area, including both do-it-yourself jaunts and an array of guided tours offered through Sobek, a California travel company. Dan Pickard, a longtime Bivouac outfitting employee, will run the travel service in partnership with Davidson. "Before they graduate from college, a lot of students have already walked through London and Paris," says Davidson. "What do they do next? Walk through a jungle!"

Sobek's tours, ranked on a five-point scale of difficulty, include a ten-day hike through Papua, New Guinea, sailing a traditional Egyptian felucca on the Nile, and white-water rafting down the Zambesi River from Victoria Falls. Given the modern preoccupation with stress management, Pickard hopes to sell some shorter expeditions as corporate retreats. "At a typical meeting a guy plays nine holes of golf, stays at a Holiday Inn in Florida, calls his office, and gets drunk at night. Here the focus is on the activity,

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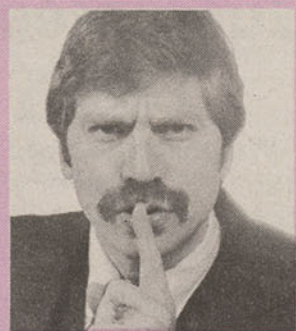
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you can't call the office, and you are physically active. I think it would enhance teamwork and camaraderie if you're all paddling or pushing off rocks."

Across campus at 1202 South University, the **Dawn Treader Book Shop** has opened a new branch downstairs underneath the Bagpiper. Owner Bill Gillmore's original used bookstore is also in a basement, in the Michigan Theater building on Liberty. Gillmore's theory is that it's easier to get people to walk *down* stairs than up them, explains South U manager Denise Shawl.

Shawl (who in fact tends to wear shawls as a mnemonic device in explaining her name) says theater books are selling surprisingly well, perhaps because of the store's proximity to the Residential College. She also has an unusually extensive collection of science fiction (ninety-five cents and \$1.50), a complete set of the Harvard Classics (\$95), and a noteworthy collection of plastic-protected rare paperbacks selling at \$2.50 to \$7. Some of the books thus singled out are first editions of classic works like *The Grapes of Wrath*. Most, though, are old potboilers that aficionados value chiefly for their tacky titles (Shawl's favorite: *The Street of Painted Lips*) and luridly drawn covers.

Assorted Notes

The new **Fretter Appliance** store in Arborland's parking lot is quite a step up from its predecessor at Washtenaw and Hogback Road. In place of the older store's cramped, painted cinder block building, the new store has a generous, fourteen-thousand-square-foot layout (compared to four thousand before) and a tasteful brown brick exterior. The upgraded look is typical of the Detroit-based chain's new stores, says manager Jerry Yamarino. Despite the underdog image cultivated by Fretter's advertising, adds Yamarino, the chain has about as many stores in the Detroit area as rival Highland Appliance (around thirty-five), and its new stores are actually bigger than Highland's.

Yamarino says that the most dramatic recent development on the appliance front is the surge in videocassette recorder (VCR) sales, fueled by recent price declines to under \$300 for some units. The new store has a whole room set aside just for VCRs and big-screen projection TVs. But Yamarino adds that new technology has also boosted expenditures on smaller TVs. According to Yamarino, many customers now opt for TVs with monitor-quality picture tubes and stereo sound, even though they command a fifty percent premium over conventional sets of the same size—\$900 for a typical twenty-five-inch set, for example, compared to \$600 for a basic color TV.

At 605 East William near the U-M campus, the former Tech Hi Fi store—

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closed since the chain went bankrupt last year—has reopened as the **Stereo Center**. Bill Leber, the new store's portly, bearded co-owner, says that the Ann Arbor store was actually very profitable for Tech Hi Fi. Leber, a former employee of the original Stereo Center in Flint, had been selling electronic equipment to dealers when Tech Hi Fi closed. While looking for a way to reopen the Ann Arbor store, he found that the Stereo Center was interested in the location, too. The result is a joint venture retaining the Flint store's top-end audiophile lines, but adding more entry-level systems to fit student budgets. Brands include Tandberg, B + W, JBL, Yamaha, AR, and Kyocera, says sales consultant Les Harvey, with systems running anywhere "from three hundred bucks to twenty thousand."

In the Works

Developer Peter Allen, who completed financing arrangements for **The Courtyard** last month, expects to have tenants in place by May. The Courtyard is the name Allen and co-developer Jan Mak came up with for their commercial conversion of the seven tightly spaced houses on Braun Court, on Fourth Avenue opposite the Farmers' Market.

Allen describes the project as the most complicated he has ever done. He and Mak originally planned to redo the quaint, tiny subdivision as retail space. When retail demand turned out to be weaker than expected, they shifted to a collection of ethnic restaurants. Each restaurant will occupy its own house, but all will spill out into the common courtyard in warm weather, rather in the manner of a mall food court. Shunning the chains that dominate mall food courts, Allen and Mak decided to stick to small owner-operators—a move which made the banks financing the project extremely nervous. Three banks eventually shared the risk of financing the reconstruction (including upper-story walkways connecting the houses) and the start-up costs of the new restaurants. His first three tenants, Allen says, are a Japanese restaurant with sushi bar, a Mexican restaurant, and Gabriel Chin's Chinese restaurant, the China Gourmet. (Chin originally planned to locate in the former Wonder Bar spot two blocks up Fourth.)

At the corner of Main and Liberty, **Beth's Boutique** is due to open at the beginning of April. Co-owner Beth Ressler is a former buyer for the Ivey's chain in Florida and the Carolinas. She moved to Michigan with her husband and partner, Dan, a suburban Detroit executive, after their marriage last fall. (The couple met in a Florida airport when both were on business trips.) Dan Ressler describes the boutique as a fashionable women's wear store, pitched stylistically "above Jacobson's, but not quite as European as Ayla." □

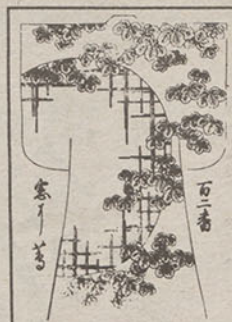


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shrimp	1.25
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Soup	*by volume	12oz*	32oz*
wonton		1.50	2.75
eggdrop		1.50	2.50
teriyaki wonton			2.75

Fried Rice	12oz*	16oz*
pork	1.95	2.25
vegetarian	1.95	2.25
shrimp	2.25	2.75
white rice	.65	.90

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(chop suey)
Stir-fried shrimp and vegies
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These include:

- Your choice of barbecue beef, pork, ribs or chicken.
- Your choice of pork, vegetarian or shrimp fried rice (add 50¢ for shrimp).
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Lunch size	available anytime	\$3.75
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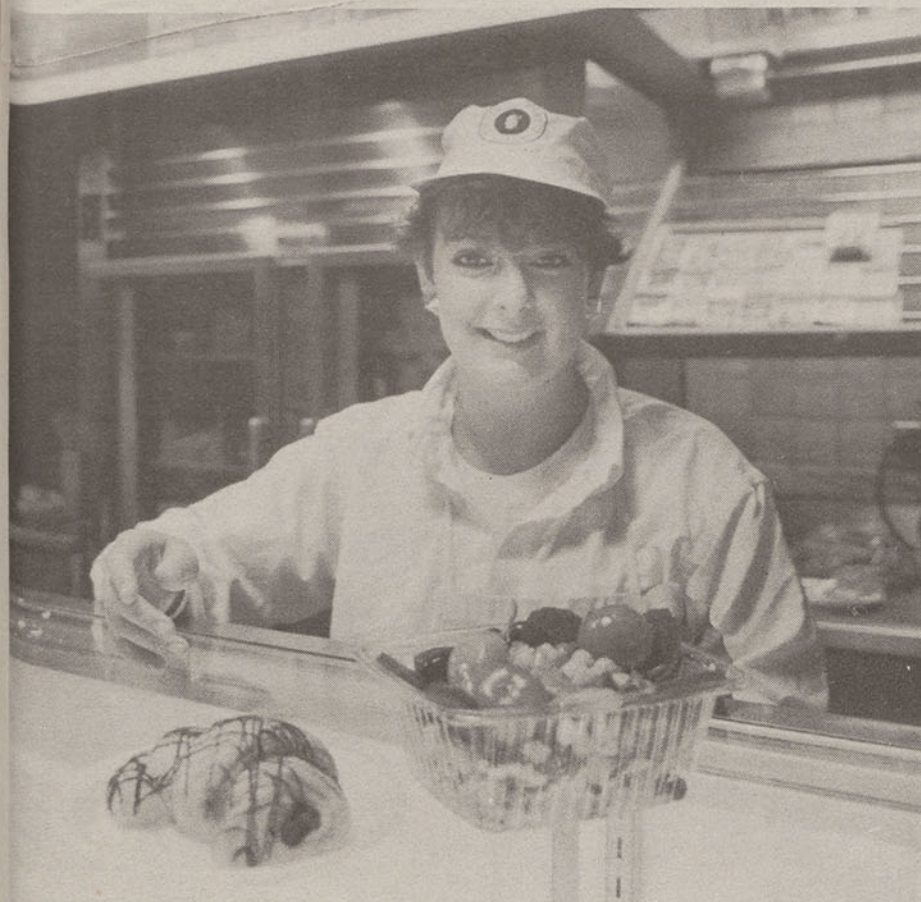
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HILTON

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PETER YATES

The MUG Eateries and Commons

Lively and cheap, and surprisingly good.

The MUG Eateries and Commons in the remodeled Union basement provides eating space for four hundred people, yet it has a warm, attractive atmosphere. That's quite an accomplishment. The food court takes its name from the old Michigan Union Grill (hence the acronym MUG), which is also recalled in the name of one of the six open-front shops. They are grouped around a common eating area and served largely, though not totally, from a central prep kitchen.

The cornerstone of the Union's revitalization plan, the MUG Eateries glows with lots of satin-finish oak, earth-tone quarry tile floors, plants, and low lighting. Most warming of all is the ebullience of the students who eat there. They clearly like the place.

Leaving aside its thoroughly unappetizing name, the MUG Eateries is certainly an improvement over the old Michigan Union cafeteria and its greasy stuffed cabbage rolls, and it's a lot better than the insulting bank of vending machines that occupied these quarters more recently.

Forbidden City Express of Ann Arbor, operating in partnership with the Union, is the current occupant of the one booth in the food court that periodically changes its tenants and thus its ethnic identity. Forbidden City Express serves the nearest thing to a complete meal offered at the MUG. Popular Chinese specialties are available as single items or as dinner-plate combos. Entrees change weekly. I enjoyed a small portion of sweet and sour pork with rice, though neither was very hot, and an excellent,

Salads and pastries at the MUG Eateries' Corner Market.

very large egg roll with a peppery, soy-based dipping sauce. The combo was a mere \$3.20. Pepper beef was even better—quite delicious, in fact—and only \$2.89 without the egg roll.

All service at the MUG is on plastic. I'm never going to get used to this, I'm afraid, especially for eating meat. The plastic forks are unpleasantly sharp and bendy at the same time. All drinks at the various stands come in overfilled containers with a puddle of liquid on top of their lids that spills all over you when you touch them. When you insert a straw through the top, you get another bath.

Over at **Dagwood's**, a deli stand, I ordered the signature "Dagwood" (\$3.25), a three-inch-thick sandwich creation full of lettuce, cheddar cheese, and plenty of rubbery, too-salty processed turkey and ham slices. The bread it came on was wonderful—a fresh-smelling, yeasty-tasting light caraway rye. It is one of several excellent kinds baked daily from frozen dough. German potato salad on the side (65¢) was fine. The soup of the day (75¢) was minestrone—meaty, peppery, and quite tasty. A braunschweiger sandwich was just \$1.60 and a thick-stacked bologna was \$2.05. Sandwiches can be had on onion rolls or kaiser rolls for 20¢ extra, but I much preferred the regular breads. Garnishes, including tomato slices and lettuce, are supplied to order at no extra charge.

With my shirt once more thoroughly dampened by slopped-over root beer, I moved on to the **MUG**, the grill with a diner-style menu. I checked out a hamburger (\$1.20 for a quarter-pound patty, \$1.99 for two) and found the meat tasty, fresh, and cooked as ordered.

Moving right along, I came to **Parcheezie's**, where I tried a slice of the deep-dish pizza (\$1.25). In all respects—crust, sauce, and cheeses—it was merely adequate, not a contest winner. The crust seemed oddly sweet—a taste that was quite pronounced in a long roll, called a garlic stick, made from the same chewy dough (35¢).

The **Corner Market**, a somewhat ethnic, somewhat health-food-oriented stand, amasses salads to your order. A small plastic tray holding a generous salad costs \$1.60 and includes as much hard-boiled egg and cheese as you could wish. Everything at the salad bar from which it is served up looked very fresh and appetizing, and I enjoyed the ranch dressing. Progressively bigger salads step up to \$2.95 and finally to \$7.45 for the well-named two-and-a-half-quart "bucket"—enough for a crowd. (Everything at these food stores can be carried out.) On a similar price schedule is a Greek salad and a notable fresh fruit salad, with grapes, fresh pineapple, and three kinds of melon that were remarkably flavorful even in winter. A mush-

MUG EATERIES AND COMMONS

Ground floor,
Michigan Union. 763-1222

Description: An area seating 400 is warmed with mellow oak, earth-tone quarry tile floors, and plants. Six individually named food stores sell different kinds of popular snacks and light meals.

Atmosphere: Charged with the energy of concentrated youth when hundreds surge in at 12:15 for lunch. Eaters are continuously present from 7 a.m. breakfast on, with heavy pickup in traffic again at dinner time, then in late evening when pizza-and-"study-hall" crowd hangs around until 1 a.m.

Recommended: Chinese dinner specials and egg rolls at Forbidden City Express; sandwiches at Dagwood's, chiefly for their size and superior bread; decent if not spectacular pizza at Parcheezie's; fresh, never-frozen hamburgers at the

Michigan Union Grill (MUG); salads, pastries, and superior coffees at the Corner Market.

Prices: Low prices geared to student budgets also attract older U-M workers at lunch. At **Forbidden City Express**, soups 75¢ and 80¢; weekly special \$2.45, or \$3.20 in combination with rice, large egg roll, and fortune cookie. Sandwiches at **Dagwood's** from \$1.60 (braunschweiger) to \$3.25 (the Dagwood, thick with ham, turkey, and cheese). At the **MUG**, two-egg breakfast omelet \$1.05 plus 25¢ per item for extras (ham, cheese, mushrooms); two-patty burger \$1.99. Deep-dish pizza slice at **Parcheezie's**, \$1.25. At the **Corner Market**, salads from \$1.60 to \$7.45 (two and a half quarts); most pastries \$1.80.

Hours: From 7 a.m., when the MUG opens for diner-style breakfast, to 1 a.m., when Parcheezie's closes for the night. Varying hours for the others, from 11 a.m. to late evening.

Wheelchair access: Ramp from street level at side entrance.

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Pesto Primavera \$5.95
Brick-oven baked pizza with fresh Genovese basil sauce, garden fresh vegetables, fontina and provolone cheeses, calamata olives and fresh tomatoes presented with a cold pasta salad and fresh fruit.

New England Grilled Double Breast of Chicken \$7.25
Boneless chicken breasts seasoned with herbal crumbs, garnished with garlic herb butter and presented with the day's fresh vegetable.

Pasta Half and Half \$7.95
A medley of hot and spicy red clam sauce, rich and creamy white clam sauce and tender strips of chicken breasts served over steaming hot pasta.

*entrees include homemade french bread, honey whipped butter & choice of soup or salad.

Cottage Inn Cafe
2789 Washtenaw
313/434-6663

room quiche (\$1.25 a slice) was the kind heavily loaded with cheese to help its texture when it's reheated. It was very tasty and extremely rich. Large phyllo triangles with a well-flavored spinach filling (75¢ each) were quite impressive.

The Corner Market carries many pastries from Dough Boys Bakery in the South Main Market. I enjoyed a simple poppyseed cake (\$1.80 for a good-sized piece). With your pastry you can have coffee brewed from the freshly ground beans of your choice (60¢ a cup), or you can choose espresso (75¢), capuccino (95¢), or fresh orange juice (seven ounces for 75¢, twelve ounces for \$1).

Stroh's Dairy Bar offers twenty-four flavors of the superior Stroh's brand ice cream. (Many breweries made ice cream during Prohibition to make use of their refrigeration equipment.) I noticed that along with sundaes (\$1.35/\$1.80), banana splits (\$2.80), and sodas and floats (\$1.65/\$2.45), they have frozen yogurt and Tofutti at 70¢ a cone or 75¢ a cup. The hand-packed ice cream sells for \$3.00 a pound.

Stage management has a lot to do with the atmosphere of the MUG. Each of the six individual open-front shops, lined up like food stalls on a street in a Far Eastern city, concentrates on a narrow list of offerings exclusive to it. All depend on one big central kitchen for the prepping of things like salad ingredients, sandwich fillings, and the daily baking of breads and cookies. (According to Union manager Frank Cianciola, some of the baked goods are made from scratch, others baked from frozen dough, still others bought ready-made.) The kitchen also does some prep work for the University Club upstairs and for the cafeteria in the North Ingalls Building—the old St. Joe's Hospital—which now houses numerous University Hospitals administrative offices as well as the temporarily homeless economics department. The food shops in the soon-to-come Tally Hall food court, by contrast, will have individual kitchens.

Sandwich-making, pizza-baking, and salad-building to your specifications makes for a lot of cheerful interaction between the student customers and the student staff.

"Any problems?" I asked a manager who was watching the flow of the operation at the height of the noon rush.

"Scheduling," he said, rolling his eyes. "We have two hundred and fifty students working here. They all have their own fixed schedules, and no one can work more than ten or fifteen hours a week. It's a nightmare."

The crowds attracted to the MUG Eateries can only help the overall plan to liven up the Union and make it the student center it once was. I noticed the enthusiasm of the students behind the counters, their friendly rivalry, and their aggressive effort to sell their offerings. Already a tradition is building at the MUG. Late in the evening, students from nearby housing go there to study and eat pizza until one o'clock.

—Annette Churchill

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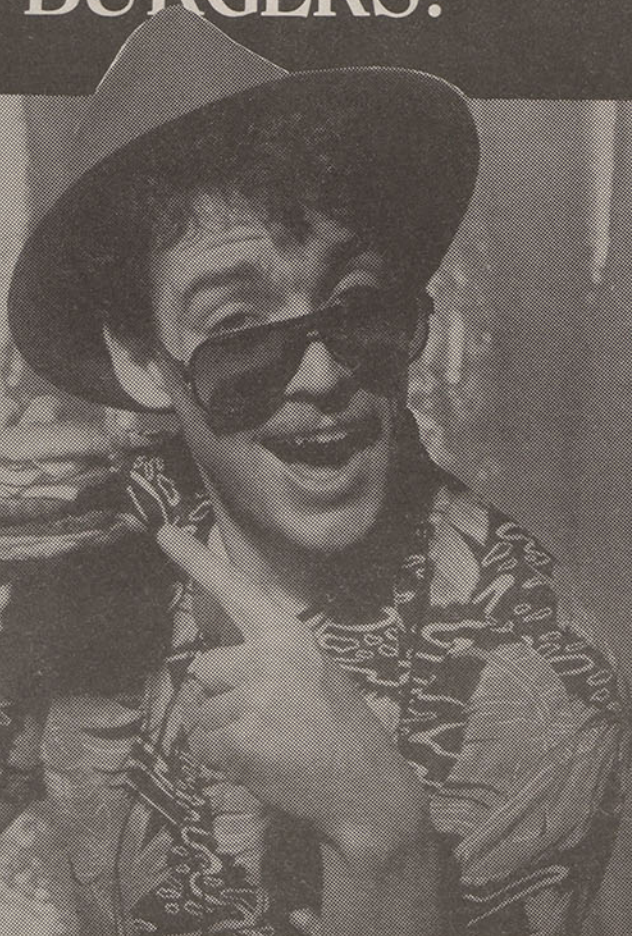
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And what burgers! We're talkin' a third of a pound of freshly ground steakburger, natch! We got your basic burger. We got burgers in combinations you never dreamed of. We got burgers that pass themselves off as steaks at parties. We got burgers like Steinway's got pianos. I mean, these are works of art like what should be hangin' in the Louvre!

So come on down to Al Fresco's and hang out. Have a burger. Get a tan. What the

heck? You know, people are always askin' me, "Hey Al! So how come you run an open-air cafe?" Simple, I tell 'em There's no overhead! (Get it?)"

*Management would like to add that we were forced to let Al write this under duress. We're very sorry and we hope it won't happen again.



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The League Buffet's International Nights Featured Cuisines in April

Russia Dinner - April 4

Borscht with sour cream and chives
Breast of chicken Kiev
Stuffed veal roll
Baked shrimp pie
Beef stroganoff
Flaky salmon loaf
Roast turkey with spiced cherries

Thailand Dinner - April 11

Hot and sour chicken soup
Curried shrimp over steamed rice
Spicy pork roast and pineapple
Breast of chicken in coconut cream
Ginger beef strips with rice
Fried fish in spicy sauce
Braised lamb with ginger fruit sauce

Poland & Hungary Dinner - April 18

Mushroom and barley soup
Hussar sirloin of beef with mushroom stuffing and gravy
Breast of chicken baked in sweet cream and dill
Poached fish with horseradish sour cream sauce
Budapest beef goulash
Kielbasa sausage with spiced red cabbage
Stuffed cabbage

Best of International - April 25

Blueberry soup with sour cream (Scandinavia)
Roast prime ribs of beef with Yorkshire pudding (British Isles)
Curried chicken with rice and condiments (Indonesia)
Coquille St. Jacques Gruyere (Classic French)
Sauerbraten with gingersnap gravy (Germany)
Roast fresh ham with rhubarb conserve (British Isles)
Moussaka (Greece)

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A Wide Selection of International Desserts, Salads, and Vegetables
Live Piano Music • International Decorations • A Family Experience
Mon.-Sat. lunch 11:30 a.m. - 1:15 p.m., dinner 5-7:15 p.m.,
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but then, our living room seats 16.

And then there's the front parlor.
Or perhaps you'd prefer the study.
Wherever you make yourself at home,
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fresh vegetables, fine meats, and
seafood each week.

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A 19th-century American home
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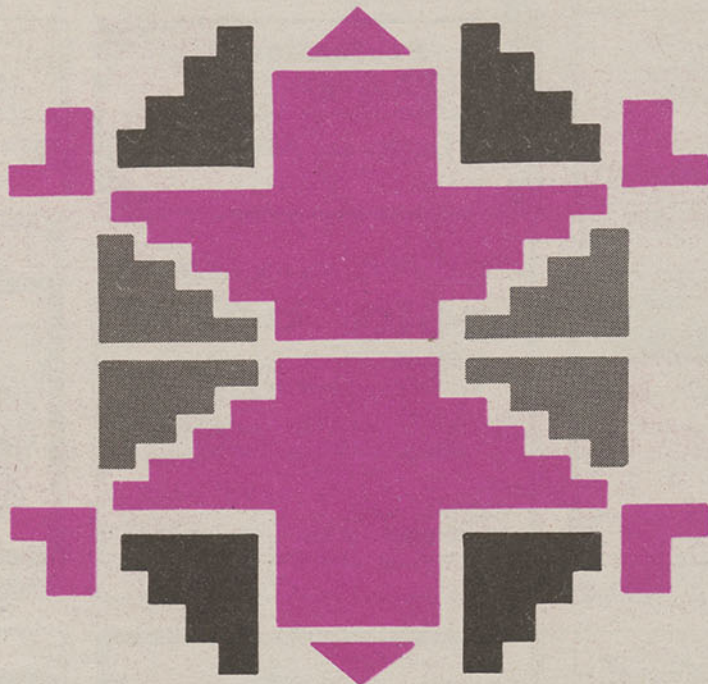
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handsome, dynamic, confident, com-
plex, aware, seeks soulmate. To qualify
you must be 23-30, intelligent, sophis-
ticated, pretty, aware, outgoing, non-
smoker. Send reply w/ picture to Star-
ship, Box 7317, AA 48107.

SWM, 27, 5'9", decent, reserved, self-
educated tradesman, would like to meet
an under-31, wholesome, pleasant,
balanced WF who is interested in finding
a partner for life. Write to Box 234, 206
S. Main, 48104.

Attractive, dynamic, lovable SWF, 40,
awaiting the arrival of spring & awaiting
a new friendship with an energetic, in-
telligent, tall (5'10" or above) SWM.
Children a plus. Non-smokers, please!
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SWF, lively, friendly, attractive, loyal,
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tual pursuits, companionship, romance.
Former smoker, drinker. Seeks male
counterpart, 45-60. Box 8384, AA
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Academic-professional, secure, liberal,
versatile, tall, slim, 49, widower two
years, two super preteens, seeks youth-
ful, loving, educated woman for fun,
sharing. Box 1794, AA 48106.

SWF, 42, intelligent, educated, cute,
softly rounded, easy-going, non-
smoker. Likes good conversation (both
witty and serious), jazz and classical
music, liberal politics, boating, dancing,
and walking. Seeks similar male for a
long-term relationship. Box 228, 206 S.
Main, 48104.

SWM, 45, professional, 6', 180, average
looking nice guy with a sense of humor,
a non-smoker with infinite interests.
Seeks female, attractive, 35-45, weight
in proportion to height, who has a can-
do, positive, happy attitude, who is
comfortable in old blue jeans or an even-
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term relationship. P.S. Kids are welcome.
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Caring, educated SWF, 33, PhD,
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32-42 who aren't afraid to be honest,
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of wine, conversation, maybe even
dancing in the dark to motown or the
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SWM, 32, average-looking, profes-
sional, loves to laugh and fly-fish, cook
(and eat!), read and think, and play out-
side—especially if the weather's
bad—searching for bright, pleasant,
thin SWF who enjoys life both outdoors
and indoors and can greet each with
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tion. Please write Box 226, 206 S. Main,
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35, SWF, enjoying the ads, hoping to
meet more good people. Seem to have
most in common with people in their
30s, professionals who have the energy
to stay active & adventurous, the con-
fidence to be honest, and who are in-
volved & enjoying life. Write me about
yourself! DL, Box 3234, AA 48106.

Vivacious, trim, blond, loving, very at-
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successful professional SWF seeks tall,
confident, sociable, sensual, and suc-
cessful SWM, 48-58, who wants to
share life's pleasures and himself in an
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terests include the arts, family life, social
concerns, and travel. Box 236, 206 S.
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SWF, 52, 5'4", 129 lbs., professional,
athletic, artistic, financially astute,
traveled the European continent, seeks
SWM 45-60 with similar qualities and
interests. Box 219, 206 S. Main, AA
48104.

SWM, 28, grad student who likes to
share the "popcorn bowl" of life. If you
are an intelligent, sensitive, woman who
doesn't mind a little extra butter now
and then, and if you enjoy music while
you're munching, please write. Box 243,
206 S. Main, AA 48104.

I could live on a tropical beach, wear
nothing but a suntan, bathing suit, or
cut-offs all the time. Enjoy sun-bleached
hair, a gorgeous tan, all aquatics, all
seafoods, fresh veggies & fruits. Skinny
dip after a night on the town. Enjoyed
life on Cape Cod, S. Fla., Virgin
Islands, now Ann Arbor. A never-wed,
tall beach boy, white—but not for
long—seeks aquatic, slender, fit mer-
maid with nothing to hide, eager to catch
the earliest warm spring rays. Pool your
thoughts, splash hot news to Box 4383,
AA 48106.

SWM 42, canoe handle salesman, seeks
to meet witty female, 25-40. Box 2815,
AA 48106.

SWM, 31, good-looking professional.
I'm honest, athletic, romantic, and can
listen and care about a woman while
having a good time. I'm not afraid of
"commitment," have great sense of
humor, seek attractive female 25-35.
Please write Box 223, 206 S. Main, AA
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Attractive, warm, affectionate,
positive, non-conforming DWF, 45,
seeks caring, sensitive, honest WM with
good sense of humor. Interests include
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GMW, 26. Tired of the bar scene? Tired
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mind!

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adventure, social change, cooperation.
Box 2303, AA 48106.

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with a good sense of humor. Interests in-
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sports and fine food added for good
measure. Would like to meet tallish
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woman I'm thinking of a fine romance,
summer walks on the beach, and winter
fireside evenings. Please include photo
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SWM, 32, average-looking, profes-
sional, loves to laugh and fly-fish, cook
(and eat!), read and think, and play out-
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thin SWF who enjoys life both outdoors
and indoors and can greet each with
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35, SWF, enjoying the ads, hoping to
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30s, professionals who have the energy
to stay active & adventurous, the con-
fidence to be honest, and who are in-
volved & enjoying life. Write me about
yourself! DL, Box 3234, AA 48106.

Vivacious, trim, blond, loving, very at-
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confident, sociable, sensual, and suc-
cessful SWM, 48-58, who wants to
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terests include the arts, family life, social
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Main, AA 48104.

SWF, 52, 5'4", 129 lbs., professional,
athletic, artistic, financially astute,
traveled the European continent, seeks
SWM 45-60 with similar qualities and
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48104.

SWM, 28, grad student who likes to
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are an intelligent, sensitive, woman who
doesn't mind a little extra butter now
and then, and if you enjoy music while
you're munching, please write. Box 243,
206 S. Main, AA 48104.

I could live on a tropical beach, wear
nothing but a suntan, bathing suit, or
cut-offs all the time. Enjoy sun-bleached
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life on Cape Cod, S. Fla., Virgin
Islands, now Ann Arbor. A never-wed,
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long—seeks aquatic, slender, fit mer-
maid with nothing to hide, eager to catch
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good sense of humor. Interests include
music, reading, antiques, fireplaces,
long walks, the outdoors and animals.
Box 561, Chelsea 48118.

SWF professional, 42, attractive, self-reliant, caring, romantic, seeks warm, open, relaxed SWM to share good times, good conversation, and laughter. Some of my interests include feeding ducks by the river, music of all kinds, antique auctions, sports, reading, dining out or in. What are your special interests? Please reply to Box 2876, AA 48106, and let's find out what we have in common.

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COMING CINEMA ATTRACTIONS

By PAT MURPHY

"Johnny Guitar"

(Nicholas Ray, 1954)

110 min., color

Tuesday, April 2, MLB 3; 8:45 p.m.

(Ann Arbor Film Cooperative)

Years after he made this film, veteran Hollywood iconoclast Nicholas Ray ("They Live by Night," "Rebel Without a Cause") characterized it as "baroque, very baroque." In fact, after looking at it, you may feel it is more rococo than baroque. As a variation on the classic American Western, "Johnny Guitar" doesn't flout the conventional themes (good vs. bad, civilization vs. nature) as much as it deftly twists them to its own purposes.

The major antagonists of the story are two powerful women. One, Joan Crawford, is the proprietress of a saloon; the other, Mercedes McCambridge, runs the local bank. The town is polarized as the romantic and intuitive gambler, Crawford, squares off against the traditional materialist, McCambridge. Johnny Guitar (Sterling Hayden), a retired gunfighter, drifts into this feud and is inevitably drawn into the middle of it. Where most Westerns reflect the formation of cultural values and myths, "Johnny Guitar" was the first to modify the genre toward a more personal, psychological focus. It inspired considerable imitations, none of which have ever matched the original.

"Body Heat"

(Lawrence Kasdan, 1981)

118 min., color

Wednesday, April 3, MLB 3; 7 & 9 p.m.

(Mediatrics)

A very tasty remake of Billy Wilder's classic "Double Indemnity," written and directed by U-M grad Lawrence Kasdan ("The Big Chill"). In the original (based on the James M. Cain novel), Fred MacMurray, an amiable but not too honest insurance man, is led to his doom by a beautiful and calculating Barbara Stanwyck, who engages him in a scheme to murder her husband. Kasdan's plot is similar, but he updates the story by casting William Hurt as a down-at-the-heels attorney who drifts into the web created by a very sultry Kathleen Turner. Kasdan has also shifted the locale from Wilder's flashy but cheap postwar Los Angeles to a steamy small town in contemporary Florida.

The new version exploits today's liberal standards to create a love affair between the principals that looks like a lot more fun than whatever Fred and Barbara had going. This frank sexuality gives the story a punch and realism the original lacked. Hurt's obsession is more understandable, and he comes off as a stronger, though still flawed, victim/hero. Fine supporting performances by Richard Crenna, Ted Danson, and especially Mickey Rourke, as a sympathetic ex-con who tries to warn his lawyer friend but who seems to understand that he just isn't listening.

"My Brilliant Career"

(Gillian Armstrong, 1982)

98 min., color

Friday, April 5, Nat. Sci., 7 & 9 p.m.

(Alternative Action Film Series)

Director Gillian Armstrong is currently receiving plaudits for her Gothic romance,

"Mrs. Soffel," and actress Judy Davis has just earned an Oscar best-actress nomination for her role in "Passage to India." "My Brilliant Career" marked the screen debut of both of these Australian women. The screenplay is adapted from a semi-autobiographical novel set in Australia at the turn of the century. It tells the story of an eighteen-year-old girl who leaves an unhappy home in the city to live with her wealthy grandmother in the rugged Australian outback. Intelligent and vigorous, our heroine flourishes in the rural environment, and as she dodges the cautions of her somewhat astringent elders, she sets out to find a life that can encompass her ambitions. This story may have the old-fashioned ring of countless novels crafted for young girls, but in the hands of Davis and Armstrong, it gathers a fresh and appealing immediacy. Davis's energetic heroine fairly bursts with an engaging vitality that almost effortlessly pulls the audience to her. Armstrong's evocation of time and place is authentic. She has a gift for creating a realistic setting and then stepping back to give her characters room to breathe.

"2001: A Space Odyssey"

(Stanley Kubrick, 1968)

130 min., color

Sunday, April 7, Hillel, 8 p.m.

(Hill Street Cinema)

Early in "2001" there is a famous scene where a primitive man hurls a crude bone weapon high into the air. In mid flight the picture dissolves into the image of an elegant spacecraft drifting through the inky void. The shape of the craft recalls the primitive's crude tool/weapon, and in a flash we have summarized twenty thousand years of human history. This imaginative transition is typical of a director whose technical mastery and visual inventiveness remain unexcelled.

The plot of "2001" is elliptical and somewhat ambiguous. In a variety of scenes we witness crucial moments in the evolution of our species. This "odyssey" has at least three distinct stages: a terrestrial development of intellect in prehistory; the extension of human endeavor through technology (which includes a conflict with technology in the person of the godlike but flawed computer, Hal 9000); and an encounter with the cosmos on a plane independent of time and matter. However, "2001" is far from an intellectual experience. It is aimed explicitly at the senses, and with an avalanche of images, music, colors, shapes, and sounds, it sweeps the viewer away into a world of pure experience and sensation.

"The Sign of the Cross"

(Cecil B. DeMille, 1932)

123 min., b/w

Sunday, April 7, Aud. A, 7 & 9 p.m.

(Cinema Guild)

The son of an Episcopal clergyman, Cecil B. DeMille never lost his keen appreciation for how much the graphic depiction of wickedness improves the impact of a morally uplifting story. This is a story of ancient Rome during the reign of Nero, an emperor so rampantly evil and debauched that he could be convincingly rendered only by Charles Laughton at the height of his powers. As his consort, the Empress Poppaea, Claudette Colbert glides about with a look of wry amusement in a diaphanous wardrobe that leaves further elaboration of her character unnecessary. Together this pair enthusiastically

sends a whole slew of innocent Christians to their martyrdom. As these brave victims accept their fate, a stalwart Roman centurion (Fredric March) wonders about the source of their stoic calm. He inquires and finds himself attracted to the radical new creed they espouse. Despite DeMille's penchant for excessively theatrical scenes, this old battleship of a film has enough guns firing to stop all but the most determined critical torpedoes. It is a truly impressive relic from a director whose career is synonymous with Hollywood's development.



Gene Kelly enjoys a downpour in "Singin' in the Rain," April 13.

"Stranger Than Paradise"

(Jim Jarmush, 1984)

90 min., b/w Friday, April 12, Angell A, 7, 8:40, & 10:20 p.m.

(Ann Arbor Film Cooperative)

A strange but effective comedy about a trio of misfits and their uphill struggle to find themselves a place within our four-lane culture. Released in New York last fall, this unusual and highly original first film by writer/director Jim Jarmush has gained a rising chorus of praise wherever it has played. The three major characters are Hungarian immigrants, and the most recent arrival, teenage Eva, seeks help from her cousin Willie and his friend Eddie in finding Aunt Lotte in Cleveland. Together they make an odd group, but they don't seem any stranger than the mysterious and contradictory new world they find themselves in. This offbeat, charming new film may prove to be one of the more interesting arrivals in town this spring.

"Singin' in the Rain"

(Stanley Donen, Gene Kelly, 1952)

102 min., color

Saturday, April 13, MLB 3; 7:30 & 9:30 p.m.

(Mediatrics)

One of the most fondly remembered of all Hollywood musicals, this is a big budget, smoothly paced production that remains extraordinarily lithe and graceful from start to finish. It's a sentimental recollection, tinged with self-mockery, of the magical era that saw the introduction of sound, when movies found they had a voice to talk and even to sing. Gene Kelly directed and choreographed

the dance sequences, and they run the gamut of styles from vaudeville to a striking semi-abstract ballet with Kelly and Cyd Charisse. The big production numbers in the film are affectionate tributes to the bygone extravaganzas of Busby Berkeley, which Kelly executes with precision and a slightly tongue-in-cheek flavor that may be well deserved. The plot is clever, with amusing caricatures of a variety of Hollywood types who, as the changing medium of film forced them to redefine their talents, either flounder or find themselves. Although this film has stiff competition from two other Kelly-choreographed vehicles, "On the Town," and "An American in Paris," it is the best Hollywood musical of its time.

"The Ballad of Narayama"

(Shohei Imamura, 1983)

128 min., color, Japanese w/subtitles

Saturday, April 13, Angell A, 7 & 9:15 p.m.

(Cinema Guild, Cinema II, Ann Arbor Film Cooperative)

This is the local debut of the Cannes Film Festival grand prize winner in 1983. The director, Shohei Imamura, has so far gathered little attention in the United States, but with this film, which has received raves from all quarters, he may become as well known to American cinephiles as are Kenji Mizoguchi and Akira Kurosawa. Characteristically, Imamura stories are about peasants and rural folk who embody the vitality and endurance that the director considers the innate strengths of Japanese culture. This film tells the story of a remote, impoverished village where conditions are so bad that the elderly are abandoned at age seventy upon a nearby mountain top. Orin, a woman who has steered her family through one crisis after another, has reached the dreaded age. Although her wits and strength are undiminished, she and her family must face the combined fury of the entire community if the regulation is not obeyed. Imamura's stunning imagery, combined with a brilliant musical score, transforms this folk story into a tragic epic of cruelty and hardship faced with courage and dignity.

"Unfinished Piece for Player Piano"

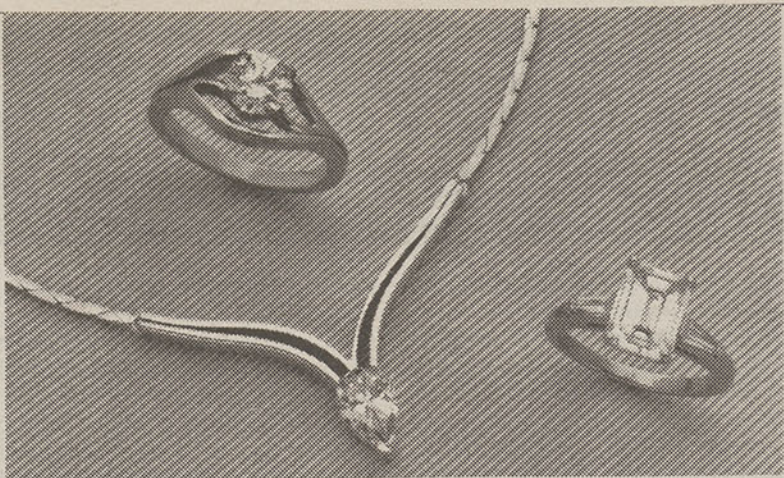
(Nikita Mikhalkov, 1977)

100 min., color, Russian w/subtitles

Sunday, April 14, Angell A, 7 & 9 p.m.

(Ann Arbor Film Cooperative)

One of the casualties of the deteriorating relations between the United States and the Soviet Union has been the exchange of important films between the two countries. Nikita Mikhalkov is among the most respected Russian directors now working. His "A Slave of Love," released in 1976, garnered numerous awards. This newer film is loosely based on "Platonov," an early Chekhov play. It is an ensemble piece, set well before the Revolution, that takes place on warm summer afternoons upon the decaying estate of the widow Petrovna. One of her guests is the local schoolmaster Platonov. A happily married man, he meets Sophia, a passionate love from his idealistic youth. One thing leads to another, the flame is rekindled, and for a long moment it seems as if an orderly life will disappear in a conflagration. But life is rarely so simple, and with a bittersweet and humorous twist, a semblance of order is retained. Mikhalkov stages this story carefully, creating a subtle tapestry of humanity woven with threads of folly and wisdom, selfishness and generosity.



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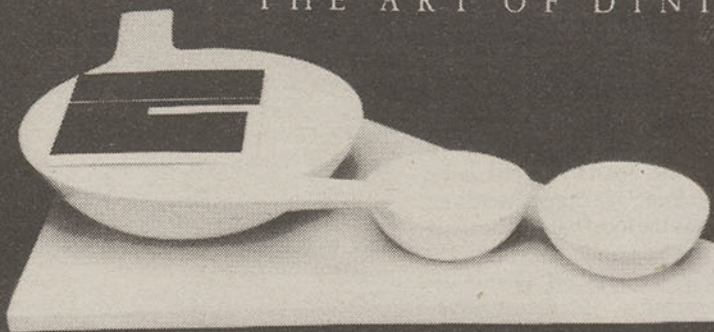
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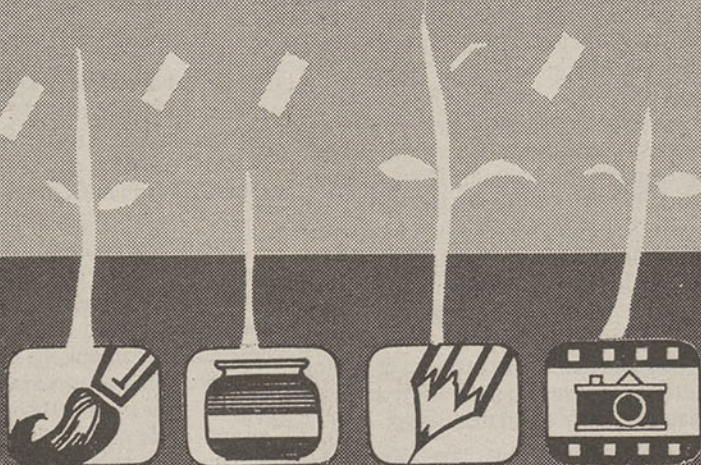
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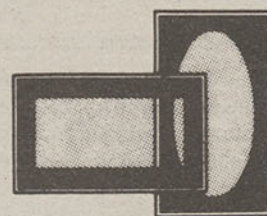


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TROY / Somerset Plaza / Maple and Coolidge / 649-2489



GALLERIES & EXHIBITS

Displays and exhibits involving art, science, history, and nature.

By JOHN HINCHEY

Alice Simsar Gallery

301 North Main. 665-4883.

Hours: Tues.-Sat. 10 a.m.-5 p.m.

LOUISA CHASE: Prints and Drawings

March 23-April 24.

Abstract elemental landscapes and human forms ranging in mood from passionate upheaval to bewitched serenity by this widely exhibited East Coast artist.

ADJA YUNKERS: Prints and Collages

April 27-May 22.

Selection of works by this renowned and greatly influential Latvian-born American artist who died at the age of 83 two years ago. His work is known for its formal inventiveness in the use of color and texture and for its imaginative energy, clarity, and grace.

Ann Arbor Art Association

117 West Liberty. 994-8004.

Hours: Mon. noon-5 p.m.; Tues.-Sat. 10 a.m.-5 p.m.

JURIED YOUTH ART EXHIBIT

April 5-29.

Exhibit of works in all media by Washtenaw County high school students. Jurors are EMU art professors John Van Herron and Kim Bauer and local artists Jane Coates and Judith Jacobs. Graduating high school seniors compete for Art Association scholarships.

GALLERY ARTISTS

All month.

In the gallery shop, paintings, prints, glass, jewelry, and fibers. Wall pieces available for rentals. Prospective new artists may submit works on April 5-6 for jurying April 8.

Ann Arbor Hands-On Museum

219 East Huron (entrance on North Fifth Avenue). 995-5439.

Hours: Tues.-Fri. 1:30-5:30 p.m.; Sat. 10 a.m.-5 p.m.; Sun. 1-5 p.m.; Tues.-Fri. morning group visits by appointment only.

In addition to regular exhibits, every Sat. (1 & 3 p.m.) and Sun. (3 p.m.) in April a hands-on demonstration on eggs, including a short film on pysanka, the Ukrainian art of egg decorating. This month's Saturday morning (10 a.m.-noon) workshops (\$8; pre-registration required) include "Ukrainian Easter Eggs" for ages 9-10 (April 6); "Fun & Games from Germany" for ages 6-7 (April 13); "What's Inside You?" for ages 4 1/2-6 (April 20); and "Creating a Math Environment in Your Home" for adults (April 27). Admission: adults, \$2; children, students, & seniors, \$1; families, \$5. Annual memberships (\$25/family) include unlimited admissions, a bimonthly newsletter, and a 10% class and gift shop discount.



This 6th-century B.C. ceramic bottle is part of the U-M Museum of Art's "Earth Magicians," an exhibit of ancient pottery from around the world, March 29-June 9.

Artful Exchange Gallery

418 Detroit St. 761-2287.

Hours: Wed.-Sat. 10 a.m.-5 p.m.

NEW ACQUISITIONS

All month.

Kathe Kollwitz's "Frauenkopf," Frank Cassara's etchings, Marian Greenwood's black & white lithograph "Carib Girl," a Hans Hofmann self-portrait, and a gouache by Greek painter Christos Caras. Continuing display of works by Calder, Hundertwasser, Miro, Appel, Altman, Agam, Vasarely, Hirsch, and many local artists. Also, African masks and sculpture.

U-M Art and Architecture Building

2000 Bonisteel Boulevard, North Campus. 764-1300. Hours: Mon.-Fri. 9 a.m.-4 p.m.

A PERSPECTIVE ON HABITABLE CITIES

March 30-April 12.

A photographic exhibit illustrating the kind of "placemaking" inner-city residents engage in, including new storefront usages, large-scale murals, rehabilitated buildings, community gardens, and more.

Art Continuum Gallery

1777 West Michigan Avenue (at Ellsworth), Ypsilanti. 482-3057.

Hours: Mon. & Thurs. 2-7 p.m., and by appointment.

FOTOGRAFICA OBSCURA

March 8-April 4.

Photographs by several local photographers which evoke a sense of mystery or explore the interplay between the obscure and the obvious.

BRIAN R. MYERS:

Looking Beyond to Within

April 13-May 9.

A collection of oil paintings and sculptural paintings using fiberglass and epoxy resin in which the formal shift from two- to three-dimensional space is exploited to mirror an emerging consciousness of political and human concerns in subject matter. Opening reception: April 13, 6-9 p.m.

Bentley Historical Library

1150 Beal Avenue, North Campus. 764-3482.

Hours: Mon.-Fri. 8:30 a.m.-5 p.m.; Sat. 9 a.m.-12:30 p.m.

RESEARCHING ANN ARBOR'S

YESTERDAYS

April 1-May 31.

Exhibit illustrating resources in the Bentley Library for researching the city's historic buildings and sites. Held in conjunction with Preservation Week, May 11-19.

Clare Spitler Works of Art

2007 Pauline Court. 662-8914.

Hours: Tues. 2-6 p.m., and by appointment.

CHERYL ROARK: Forms of Just So

February 3-April 9.

Watercolor paintings and other small works on paper on Zen-related themes by this local artist.

ALEC COWAN AND LAURA STROWE:

Uncle/Niece, Teacher/Student

April 14-May 28.

Alec Cowan, a Laguna Beach, California, printmaker, was an early influence and teacher for his niece, the prominent local printmaker Laura Strowe, who is known for her colorful depictions of house gardens and interiors with window views. Cowan's work features a combination of freely applied aquatint color with loose line work which gives his landscapes an unusually fresh quality. This exhibit includes twelve etchings representing Cowan's work during the past fifteen years juxtaposed with twelve new etchings by Strowe. Opening reception: April 14, 2-5 p.m.

The Clay Gallery: A Collective

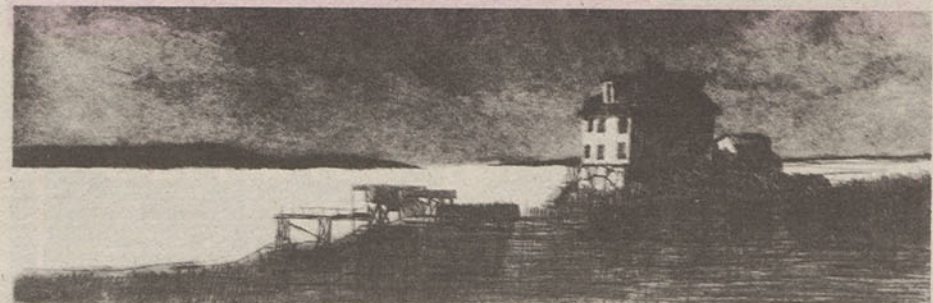
8 Nickels Arcade. 662-7927.

Hours: Mon.-Fri. 9:30 a.m.-5:30 p.m.; Sat. 9:30 a.m.-5 p.m.

PLANTERS

All month.

A selection of sculpted clay and wheel-thrown porcelain or stoneware planters of various sizes by Clay Gallery members Louise Piranian, Roann Ogawa, Ellie Shappirio, Penelope Barlow, Bobbi Stevens, and Jan Powers.



Alec Cowan's etching, "North Shore," is on display at Clare Spitler Works of Art, along with prints by Cowan's niece, Ann Arborite Laura Strowe, April 14-May 28.

William L. Clements Library

South University at Tappan. 764-2347.

Hours: Mon.-Fri. 10:30 a.m.-noon; 1-5 p.m.

THE HUMAN SIDE:

MONETARY PORTRAITURE

January 3-April 30.

An exhibit showing the history of portraiture on money, from ancient Greek and Roman coins to American colonial currency, early Federal money, and Confederate currency. Also, a selection of coins and paper money which had to be withdrawn from circulation because they failed to win public acceptance, like Susan B. Anthony dollars and \$2 bills.

Concordia College Fine Arts Building

4090 Geddes Rd. 665-3691.

Hours: Mon.-Sat. 8 a.m.-9 p.m.; Sun. noon-9 p.m.

KAREN MOON SCHAEFER

April 12-May 3.

Retrospective exhibit of fine art photographs by this widely exhibited local artist. Subjects range from a study of the interior of a Pennsylvania grist mill and a delicate portrait of a sleeping child's face to a bold glimpse of the commemorative program for Martin Luther King in Washington, D.C. Opening reception: April 12, 7-9 p.m.

Eskimo Art, Inc.

527 East Liberty (Michigan Theater Building), Suite 202. 665-9663, 769-8424.

Hours: Tues., Wed., & Fri. 10 a.m.-2 p.m., and by appointment.

GALLERY WORKS

All month.

Stone figure carvings and prints by Inuit artists from throughout the Canadian Eastern Arctic. Includes the remaining prints from the 1984 Cape Dorset collection. Also, 1985 Cape Dorset calendars are available.

U-M Exhibit Museum

1109 Geddes Avenue at North University. 764-0478.

Hours: Mon.-Sat. 9 a.m.-5 p.m.; Sun. 1-5 p.m. Call to arrange handicapped entrance.

ROTUNDA EXHIBIT

All month.

Fossil bones of early whales from Egypt and Pakistan, fossil fish from Wyoming and Brazil, remains of a mastodon butchered by Michigan paleo-Indians 10,000 years ago, and a section of a large fulgurite, the fused, glassy result of a lightning strike in sand or soil.

Ford Gallery

Ford Hall (near McKenny Union), EMU campus, Ypsilanti. 487-1268.

Hours: Mon.-Fri. 8 a.m.-5 p.m.

SIX ARTISTS

April 1-26.

Exhibit of paintings by six members of the Michigan State University art faculty, including James Adley, Jens Plum, James Fagan, Clifton McChesney, Anthony DeBlasi, and Irving Taran.

Galerie Jacques

616 Wesley. 665-9889.

Hours: By appointment.

GALLERY ARTISTS

All month.

Selection of works by several contemporary French painters, including Assadour, Richard, Goux, Roudeix, Nitkowski, Jaber, Pauzie, Adjar, Lubarov, Tercinet, Brillant, and Paradis.

Hatcher Library Rare Book Room

711 Harlan Hatcher Graduate Library. 764-9377.

Hours: Mon.-Fri. 10 a.m.-noon & 1-5 p.m.; Sat. 10 a.m.-noon.

HOMAGE TO AUDUBON: The Illustrated Bird Book, 1300-1860

March 4-April 20.

Wide-ranging display includes Medieval and Islamic illuminated manuscripts, early falconry books with woodcut illustrations, Mark Catesby's *Natural History of Carolina* (1731), Thomas Bewick's *History of British Birds* (1804), and John Gould's stunning hand-colored lithographs of hummingbirds. Also, three rare editions of Audubon's *Birds of America*: the famous 1827-1838 "double elephant folio," Audubon's 1840 octavo reprint with smaller but exquisite hand-colored plates, and (April 15-20 only) the extremely rare full-size chromolithograph reprint published in 1860 by Audubon's son.

Intermedia Gallery

McKenny Union, EMU campus, Ypsilanti. 487-1268.

Hours: Mon.-Fri. 9 a.m.-6 p.m. & 7-8 p.m.; Sun. noon-4 p.m.

ADELLE BARRES AND VINCE GAUCI

April 1-12.

Ceramics by Barres and sculpture by Gauci, both EMU art students.

SHANNA ROBINSON

AND RICHARD SLACHTA

April 15-26.

Textiles by Robinson and sculpture by Slachta, both EMU art students.

Kelsey Museum

of Ancient and Medieval Archaeology

434 South State. 764-9304.

Hours: Mon.-Fri. 9 a.m.-4 p.m.; Sat. & Sun. 1-4 p.m.

ANCIENT NEEDLEWORK

October 8-July 31.

Exhibit of 50 textiles from the 5th through the 14th centuries showing various needlework techniques, including embroidery, applique, darning, mending, piecing, and quilting.

Latent Image Gallery

221 East Liberty Plaza (beneath Afternoon Delight). 761-6689.

Hours: Mon.-Thurs. noon-5 p.m.; Fri. noon-7 p.m.; Sat. 10 a.m.-5 p.m.

THE SEVEN AGES OF MAN

March 19-April 13.

Group show by gallery members interpreting the Shakespearean theme of "The Seven Ages of Man" through portraits and photographs of people in various stages of life.

SECRETARIES

April 16-May 4.

Informal portraits of secretaries by local photographer Ken Pokorny. In honor of Secretaries Week, April 22-26.

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16 HANDS

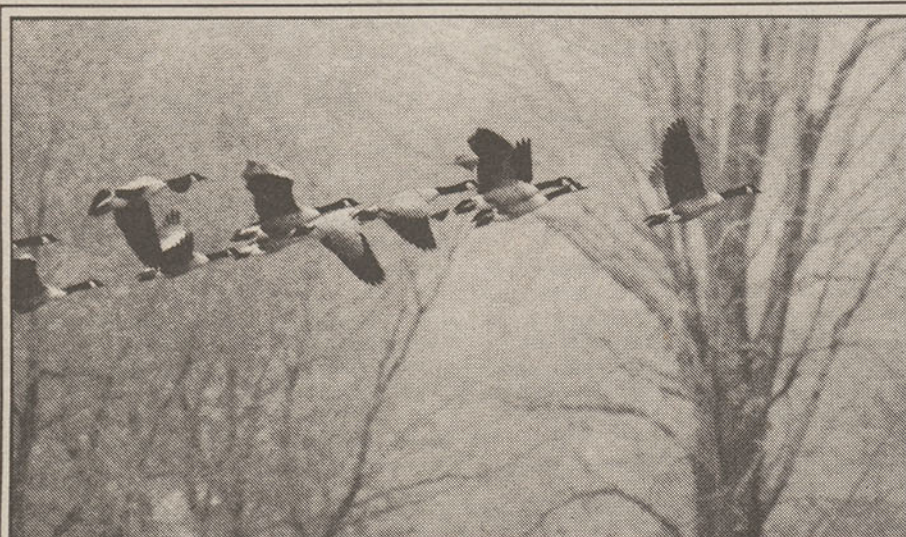
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"GLASS ACTS"
APRIL 3 - 30

Mark Russell	Stan Zweber
Shaun Weisbach	Loretta Eby
Rebecca Stewart	George Bochnig

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117 WEST LIBERTY · ANN ARBOR
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Lotus Gallery
119 East Liberty. 665-6322.
Hours: Tues.-Sat. 11 a.m.-6 p.m.

GALLERY WORKS
All month.

Oriental art in all media, including prints, paintings, ceramics, bronzes, jade, and more. Also, American Indian ceramics, baskets, weavings, and kachina dolls. Also, in Lotus Gallery II (which has been moved upstairs with Lotus I), contemporary arts and crafts from Michigan and around the U.S., including enamels, pewter, weavings, blown glass, and ceramics.

U-M Matthaei Botanical Gardens
1800 North Dixboro Road. 764-1168.
Hours: Daily 10 a.m.-4:30 p.m.

U-M Museum of Art
South State at South University. 763-1231.
Hours: Tues.-Fri. 10 a.m.-4 p.m.; Sat. & Sun. 1-5 p.m. ("Art Breaks," docent-guided tours on various topics, Tues.-Fri. 12:10-12:30 p.m. Sunday tours at 2 p.m.).

**THE INFLUENCE OF SURREALISM
ON AMERICAN ART:**
Loans from the Solomon R. Guggenheim Museum
September 28-May 25.

Over 30 paintings from the Guggenheim, along with paintings, drawings, prints, and sculpture from the U-M Museum's own collection. Includes works by Max Ernst, Miro, Alexander Calder, U-M art professor Jerome Kamrowski, and others.

**MASTERPIECES OF BRITISH PAINTING
FROM THE DETROIT INSTITUTE OF ART**
December 11-into June.

An exhibit of works lent by the DIA from its magnificent, internationally renowned collection of English paintings. Works on display span 200 years and include portraits in the grand manner, beautiful and picturesque landscapes, and Victorian genre scenes. Also, English oil paintings from the Museum of Art's own collection.

EARTH MAGICIANS:
Pottery from the U-M Collections
March 29-June 9.

Approximately 70 unglazed earthenware and stoneware objects from Africa, the Americas, Asia, and the Mediterranean. The exhibit focuses on the remarkable affinities between these objects, which are disparate in time and place of manufacture, and explores the relationship between their utility and their beauty.

VIEWS OF FLORENCE AND TUSCANY:
Loans from the Pierpont Morgan Library
Twenty-five drawings, made as studies for a cycle of engravings, by the 18th-century artist Giuseppe Zocchi.

North Campus Commons
Bonisteel at Murfin, North Campus. 764-7544.
Hours: Mon.-Fri. 7:30 a.m.-5 p.m.

LI CHING: Paintings
April 1-May 3.

Pelletier Gallery
213 1/2 South Main. 761-5305.
Hours: Mon.-Fri. 10 a.m.-5 p.m.; Sat. noon-5 p.m.

MONTE NAGLER: Landscape Photography
March 30-April 27.

Exhibit of still-life and landscape photographs by this nationally exhibited local artist who studied with Ansel Adams. His work appears in the *Detroit Free Press*, the *Detroit News*, *Darkroom Magazine*, and *Peterson's Photographic*, and he writes a regular column for the Ann Arbor-based *Photoworks* magazine. Opening reception: March 30, 7-10 p.m.

Rackham Galleries
Rackham Building, 915 East Washington.
764-8522.
Hours: Mon.-Wed. 11 a.m.-6 p.m.; Sat. 10 a.m.-3 p.m.

M.F.A. SHOW
April 19-26.
See Slusser Gallery listing. Opening reception: April 19, 7-9 p.m.

Selo/Shevel Gallery
329 South Main. 761-6263.
Hours: Tues.-Thurs. & Sat. 10 a.m.-6 p.m.; Fri. 11 a.m.-9 p.m.

NEW ACQUISITIONS
March 5-April 3.

Contemporary American crafts in various media, including glass, clay, wood, fibers, jewelry, and wearable art. Also, old and new textiles from Japan, Thailand, Nepal, Indonesia, India, and Africa.

SEPARATE TABLES: The Art of Dining
April 5-May 4.

A series of separate tables arranged to show how art can enhance dining. The emphasis is on glassware (in conjunction with Michigan Glass Month) along with dinnerware, candlesticks, teapots, place mats, and serving containers of all kinds from soups to casseroles. The exhibit features work by twenty artists from around the U.S., including many new to the gallery.

Sixteen Hands
119 West Washington. 761-1110.
Hours: Mon.-Thurs. 11 a.m.-6 p.m.; Fri. 11 a.m.-6 p.m.; Sat. 10 a.m.-6 p.m.

GLASS ACTS
April 3-30.

Vessel forms, plates, bowls, bottles, and other forms using a cross-section of techniques from sand-blasting to fused and slumped glass. Represented artists include Stanley Zweber of Colorado, Shaun Weisbach of California, Mark Russell of Tennessee, and three Michigan glassmakers, Loretta Eby, Rebecca Stewart, and George Bochnig. In conjunction with Michigan Glass Month.

Slusser Gallery
Art and Architecture Building, Bonisteel Boulevard, North Campus. 764-0397.
Hours: Mon.-Fri. 9 a.m.-5 p.m.

REGINALD ROWE AND JAN TIPS:
Paintings
March 18-April 5.

Rowe and Tips are a married couple who live in Texas. Rowe does abstract acrylic paintings on formed paper and mixed-media collages. Tips does abstract gouache and pastel paintings on handmade paper.

B.F.A. SHOWS
April 8-12 and April 13-18.

M.F.A. SHOW
April 19-May 4.

Includes ceramics by Daniela Richter; metal works by Shelley Almberg and James Hopfensperger; paintings by Mary Beth Chavis, James Mott, and Mark Tucker; photographs by Jeffrey Bloomberg, Robert Kanjas, Philip Mooder, and Fred Crudder; and prints by Rosangela Ferriera and Nancy Stokes. A portion of this show is on display at the Rackham Galleries (see listing). Opening reception: April 19, 5-7 p.m.

South Main Market
111 East Mosley. 994-8004.
Hours: Mon.-Fri. 8 a.m.-8 p.m.; Sat. 10 a.m.-5 p.m.

April exhibit to be announced.

The Watercolor Gallery
418 East Washington (basement level). 769-6478.
Hours: Mon., Wed., & Thurs. 10 a.m.-5 p.m.

DAN MOSKONA
All month.

A selection of 18 oil, watercolor, and pastel landscapes of Jerusalem and of the Galilean villages of Tsfat and Tiberias by this Bulgarian-born Israeli artist. Also, Chinese brush paintings by E.T. Newbourn, graphic works in ink by Doug Dennis, and floral bouquets and other watercolors by Sharlene Beck, Tamara Essner, and Bernice Forrest.

West Side Book Shop
113 West Liberty. 995-1891.
Hours: Mon.-Sat. 11 a.m.-6 p.m.

EDWARD CURTIS:
The North American Indian
All month.

Display and sale of approximately 172 photographic prints, mostly portraits, of more than 80 American Indian tribes taken between 1889 and 1928 by the great American photographer Edward Curtis.

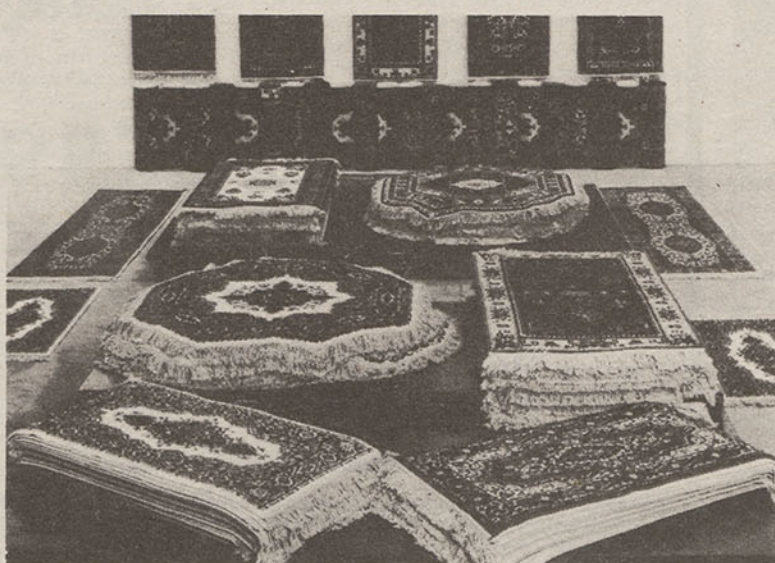
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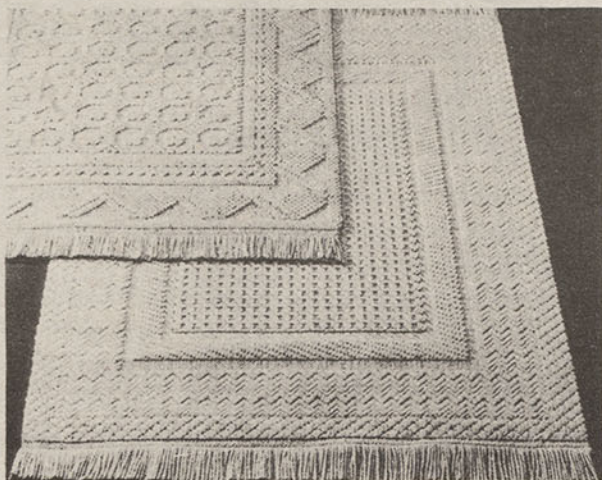
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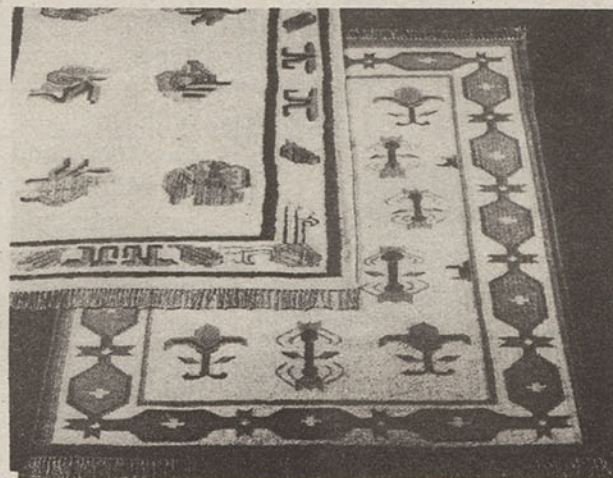
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3x8	300.00	169.99
5.2x8.2	600.00	299.99
8x11	1,000.00	499.99



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3x8	200.00	139.99
4x5.9	400.00	139.99
5.6x8.6	900.00	199.99
8x11.6	1,295.00	299.99



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Handmade, flatweave reversible rugs, styled in pastel designs featuring flowers, animals, sea shells. Pretty enough to hang on a wall!

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9x12	1,325.00	399.99

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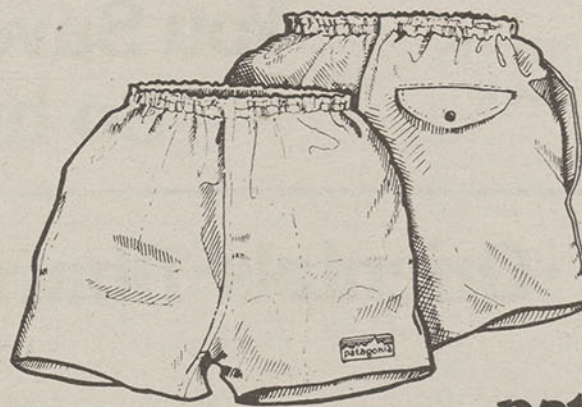
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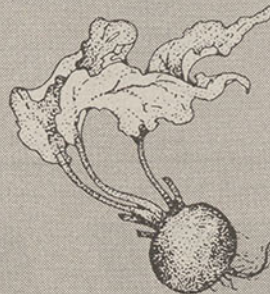


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MUSIC AT NIGHTSPOTS

By JOHN HINCHEY

These bookings came from information available at press time. Last-minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead. Unless otherwise noted, live music runs from 9:30 p.m. to 1:30 a.m.

THE APARTMENT LOUNGE, 2200 Fuller Rd. 769-4060.

In the Huron Towers complex across from the V.A. Hospital. Emphasis on jazz during the week, with dance bands on the weekend. Large dance floor, cover (Fri.-Sat. only). **APR. 4: Jazz & Jam Session.** Two sets by the host band followed by a jam session. This week's host band: **Jeff Newton & Friends**, a local group led by tenor sax player Jeff Newton. **APR. 5: Bosco Johnson Band.** Energetic R&B sextet features singer Richard Pressley and guitarists Rick Humesky and Scott Grschi. **APR. 6: No entertainment.** **APR. 11: Jazz & Jam Session.** See above. With the **Bugs Beddow Group**, a popular bluesy jazz fusion group from Detroit led by trumpeter/flutist Beddow. **APR. 12: Lyman Woodard Organization.** Very popular Detroit-based dance sextet led by Hammond organist Woodard. **APR. 13: (noon-2 p.m.): Freddie Hubbard Big Band Clinic.** This nationally famous jazz trumpeter, who plays a concert in Detroit tonight, leads a workshop with the 20-piece Max Morden Big Band. **APR. 13: Robert Evans Show.** A charismatic vocalist, Evans is backed by two female vocalists and the Detroit-based dance band Moving Violation. Between sets, a DJ who calls himself "Boss of the Hot Sauce" plays dance music. **APR. 18: Jazz & Jam Session.** See above. With **Greg Williams Plus**, a jazz group led by drummer Williams from Flint. **APR. 19-20: Touch.** Dynamic local rock 'n' roll group plays songs from the 70s by the likes of Bob Seger, the Moody Blues, and the Romantics. **APR. 25: Lunar Glee Club.** See Mr. Flood's. Tonight is a live recording session. **APR. 26: Amigo.** See Blind Pig. **APR. 27: Robert Penn Revue.** High energy Motown revue and R&B band from Detroit led by blues vocalist/guitarist Penn.

THE ARK, 637 1/2 S. Main. 761-1451.

Michigan's leading showcase for American and international performers of all forms of traditional music. The Ark has moved to larger quarters on Main between Madison and Mosley, in the second-floor room formerly occupied by Boards and Billiards. Cover (usually \$7), no dancing. Discounts (usually \$1) on cover for members (\$15/year; families: \$25/year). Every Tuesday is New Talent Night, with two admissions for the price of one. All shows begin at 8 p.m. unless otherwise noted. **APR. 2: Lynn & Liz Shaw.** Husband & wife team from North Carolina known for their prize-winning fiddle playing, the great variety of instruments they play, and their beautiful harmony vocals. **APR. 3: Talent Night.** All acoustic performers invited. A chance to learn new riffs, songs, jokes, and stories. Come to play or listen. \$1. Performers, free. **APR. 4: Garnet Rogers.** Rogers sings in a strong, subtle baritone, accompanying himself on 6-string, 12-string, and electric guitar and occasionally on violin. **APR. 5: RFD Boys.** Authentic bluegrass by this longtime local favorite quartet that's been together since 1969 when they were U-M students. Their credits include three LPs, an appearance on J.P. McCarthy's Focus program, and a cover story in *Bluegrass Unlimited* magazine. **APR. 6: Lost World String Band.** Country, ragtime, swing, blues, Irish, Cajun, and old-time dance music from this entertaining local group that played at the Ann Arbor Folk Festival in January. **APR. 9: Andrew Calhoun.** A highly regarded art-song composer from Chicago whose songs are said to consist of "eerie images, subtle commentaries, and sometimes shocking effects." **APR. 10: Talent Night.** See above. Tonight's Talent Night is hosted by **Lady of the Lake**, an all-female Lansing trio with a repertoire of both traditional and contemporary acoustic music. **APR. 11: David Mallett.** Talented, entertaining singer/songwriter from Maine. His best known song, "The Garden Song" has been popularized by Pete Seeger, Arlo Guthrie, and John Denver. **APR. 12: John Hartford.** See Events. 7:30 & 9:30 p.m. **APR. 13: Rosalie Sorrels.** See Events. **APR. 14: Kate Wolf.** Ann Arbor debut of this prominent singer/songwriter from Southern California. Her songs are known for their intimate

psychological insight and power, and her singing is both luminous and tellingly direct. **APR. 16: Lui Collins.** New England folksinger plays traditional and contemporary folk and jazz. **APR. 17: Talent Night.** See above. **APR. 18: Klezmerim.** See Events. 7:30 & 9:30 p.m. **APR. Fennig's All-Star String Band.** Longtime Ark favorite features hammered dulcimer, piano, fiddle, and occasional banjo. **APR. 20: Calennig.** This Welsh duo features Pat Smith on anglo-concertina and Mick Tems on a variety of keyboard instruments. They play traditional Welsh and British Isles music. Also, they offer a Welsh dance workshop this afternoon at 2 p.m. (\$2 ticket includes a \$1 coupon good for tonight's concert). **APR. 23: Steve Turner.** A brilliant and dramatic singer of traditional material from Manchester, England, Turner is also widely regarded as the most innovative and adventurous folk-style English concertina accompanist in the world. **APR. 24: Bim.** A hit at this year's Ann Arbor Folk Festival, this Canadian artist is known for his strong original songs, his accomplished guitar work, and his powerfully emotive singing. **APR. 25: Doc Watson.** See Events. 7:30 & 9:30 p.m. **APR. 26: RFD Boys.** See above. **APR. 27: Duck's Breath Mystery Theater.** See Events. 7:30 & 9:30 p.m. **APR. 30: Kitty Donahue.** Singer/guitarist with an arresting voice that's at once sweet and bluesy. Her large repertoire includes folk, rock, blues, country, traditional Irish and British songs, and many fine originals.

AUBREE'S SECOND FLOOR, 39-41 E. Cross St., Ypsilanti. 483-1870.

Music club above Aubree's Restaurant in Depot Town. Live music Wed.-Sat. Cover (Fri.-Sat. only), dancing. **EVERY THURS.: Open Mike.** Hosted by Cimarron guitarist/harmonica player Doug Cameron. All acoustic musicians invited. Call in advance. **APR. 3: Tracy Lee and the Leonards.** See Mr. Flood's. **APR. 5-6: Little Sonny and His Blues Revue.** Electric blues band led by harmonica player Little Sonny, one of Detroit's most exciting blues artists. **APR. 10: Killer Trout.** See Mr. Flood's. **APR. 13: Robert Penn Revue.** See The Apartment. **APR. 19: Willie D. Warren and the Blues Cruisers.** Electric blues band from Detroit led by 12-string guitarist Warren. **APR. 20: George Bedard and the Bonnevilles.** Popular country & rockabilly band fronted by Kingpins guitar whiz Bedard. **APR. 24: Tracy Lee and the Leonards.** See Mr. Flood's. **APR. 26-27: Wendell Harrison.** R&B-flavored jazz ensemble led by saxophonist Harrison, one of Detroit's finest and most popular musicians.



Ann Arbor's most charismatic rock 'n' roller, Dan Mulholland, heads the Resurrected Watusis into Joe's, April 12-13, and the Psychedelic Watusis into Rick's, April 19-20.

THE BLIND PIG, 208 S. First St. 996-8555.

The music has moved from the basement to the new back room, complete with an expensive new sound system, a dance floor with flashing lights, and larger seating capacity. The music is now booked by Prism Productions. Cover, dancing. **EVERY FRI. (5:30-8 p.m.): Kevin Lynch and the Cadillac Cowboys.** Spirited country swing and affecting country ballads featuring vocalists Lynch and (occasionally) Michael Smith. A Friday afternoon institution in Ann Arbor for more than a decade. **APR. 1: To be announced.** **APR. 2: Non Moros.** Ska-oriented quartet from Detroit plays mostly originals. **APR. 3: Reggae Dance Party.** With WCBN DJ Brian Tomsic. **APR. 4: The Adventures.** All-instrumental rock 'n' roll, Ventures-



The Chenille Sisters—Grace Morand, Cheryl Dawdy, and Connie Huber—sing everything from swing to Motown at the Old Town Sunday brunches.

style, with lots of surf and TV theme music. Includes Watusies guitarists Chris Cassello and Drew Howard (on bass), unaffiliated surf guitarist Al Davron, and Urbations drummer Martin Gross. Needless to say, this is an extremely fun-oriented outfit. They like to play, and their attitude is contagious. **APR. 5-6: Domino.** See Nectarine Ballroom. **APR. 8: Non Fiction.** Lyrically and musically inventive veteran local postpunk rock 'n' roll trio features the twin guitar fury of Ben and Larry Miller and the prowling beat of drummer Billy Franx. Lots of soaring originals. **APR. 9: Alien Nation.** U-M student pop-rock band plays mostly originals. **APR. 10: Reggae Dance Party.** See above. Also tonight, **Kapingdbi**, a Liberian band that blends African music with jazz and rock 'n' roll. They were a big hit in their local debut at the WCBN Benefit Bash in February. **APR. 11: Fork It Over.** New local funk quintet covers material by Prince, Time, the Ohio Players, and the like, along with a bit of reggae, an occasional rock tune, and some originals. **APR. 12: To be announced.** **APR. 13: Dubwise.** Local reggae band. **APR. 14: Dr. John.** See Events. 8 & 10 p.m. **APR. 15: The Suspects.** Detroit-based 7-piece R&B band features a 3-piece horn section. **APR. 16: Johnny Jones and the Phones.** Bluesy soul-rock band led by gravel-voiced singer/guitarist Jones plays everything from Willie Dixon to the Stones, the Rascals, and Springsteen. A close second in the Michigra Battle of the Bands competition. **APR. 17: Reggae Dance Party.** See above. **APR. 18: Tracy Lee and the Leonards.** See Mr. Flood's. **APR. 19: Amigo.** Very popular Detroit-based Latin dance band. **APR. 20: Skyles Calhoun Band.** See Rick's. **APR. 22: Groove Biscuits.** Very entertaining local off-the-wall rock trio with Captain Beefheart-inspired approach and a many-sided sense of humor. **APR. 23: Map of the World.** Ann Arbor's most enchanting new music band features lots of superb original songs by vocalist Sophia Hanifi and guitarist Khalid Hanifi. Their latest single, "Monkey's Paw"/"Disconnection," has received favorable notices in *Creem* and in the Detroit-area press, and they're headed into the studio in late March to record a 6-song EP. **APR. 24: Reggae Dance Party.** See above. Also, **Bop (Harvey)** (see Rick's). **APR. 25: Gary Burton Quartet.** See Events. 8 & 11 p.m. **APR. 26: Stingrays.** Melodic, rhythmically versatile pop rock band from Detroit whose 12-inch single, "Heart is a Hunter," has been getting lots of airplay on WRIF and WLLZ. **APR. 27: Surreal Estate.** See Rick's. **APR. 28: The Minutemen.** See Events. 4 & 9 p.m. **APR. 29: Active Reaction.** West Detroit pop rock quartet with some interesting originals. **APR. 30: The Out Crowd.** See Rick's.

CROSS STREET STATION, 511 W. Cross St., Ypsilanti. 483-9040.

Cover, dancing. **APR. 5-6: The Soul Experience.** New Motown & soul band fronted by veteran local vocalist/guitarist Scott Morgan and guitarist Brophy Dale. **APR. 12-13: Rock Aliens.** See Mr. Flood's. **APR. 14: John Sinclair.** Detroit music promoter John Sinclair reads his poetry, accompanied by former Blue Front Persuaders sax player Charlie Tysklind and Urbations drummer Martin

Gross. 8 p.m. **APR. 19-20: Los Chickens.** New R&B, blues, and rock 'n' roll band fronted by former Blue Front Persuaders sax player/vocalist Charlie Tysklind and featuring guitarist Brophy Dale. **APR. 26-27: Mike Katon Band.** Rockabilly-flavored rock 'n' roll trio fronted by guitarist/vocalist Katon.

DEL-RIO BAR, 122 W. Washington. 761-2530.

No cover, no dancing. Local jazz groups every Sunday 5-9 p.m. **APR. 7: To be announced.** **APR. 14: Paul Vornhagen & Friends.** Straight-ahead jazz ensemble led by Domino and Lunar Glee Club saxophonist Vornhagen, with Sherman Mitchell on trombone and flute. **APR. 21: To be announced.** **APR. 28: Paul Vornhagen & Friends.** See above.

THE EARLE, 121 W. Washington. 994-0211.

Live jazz Mon.-Sat. No cover, no dancing. **EVERY MON.-THURS. (8-10 p.m.): Larry Manderville.** Solo piano at once sweet and stinging. **EVERY FRI.-SAT.: Ron Brooks Trio.** Bassist extraordinaire Brooks is joined by Bob Elliott on drums and Bill Evans on piano.

FENDER BENDER, 23 N. Washington, Ypsilanti. 485-2750.

Music room at the Spaghetti Bender Restaurant. Live music Thurs.-Sat. & Mon. Cover, dancing. **EVERY SUN.: Sunday Night at the Movies.** Recent feature films to be announced. No cover. **EVERY WED.: Video Wednesday.** Top-40, funk, and oldies rock videos on a 10-foot screen. **APR. 1 & 4-6: The Influence.** Danceable rock from 50s classics and Motown to current hits. **APR. 8: The Shades.** 60s dance rock. **APR. 11-13: Kids.** Lively, danceable versions of vintage rock, along with some current hits. **APR. 18-20: The Heat.** Hard-driving rock 'n' roll dance band with a 3-piece horn section. **APR. 22: Surreal Estate.** See Rick's. **APR. 25-27: The Truth.** Area debut of this Detroit-based rock 'n' roll band that includes several former members of the Vidiots. **APR. 29: Jasmin.** Detroit-area top-40 dance band with synthesized drums.

THE HABITAT, 3050 Jackson Rd. 665-3636.

Lounge at Weber's Inn. Solo piano by Art Stephan during happy hour (Mon.-Tues. & Thurs.-Fri.). Dancing, no cover. **EVERY TUES.-SAT.: Chateau.** Top-40 dance band.

HALFWAY INN, Church Street entrance to East Quad. 764-8558.

Informal student-dominated cafe open all week. Weekends usually feature live music. No alcohol. **EVERY SUN. (11 a.m.-1 p.m.):** Live classical, folk, and other acoustic music at Sunday brunch. April music schedule to be announced.

THE HEIDELBERG, 215 N. Main. 663-7758.

German band and dancing every Sat. in the Wein Room. Live music Fri.-Sat. in the Rathskeller (no cover, no dancing.) **EVERY SAT.: John Lucero.** Folksinger/guitarist.

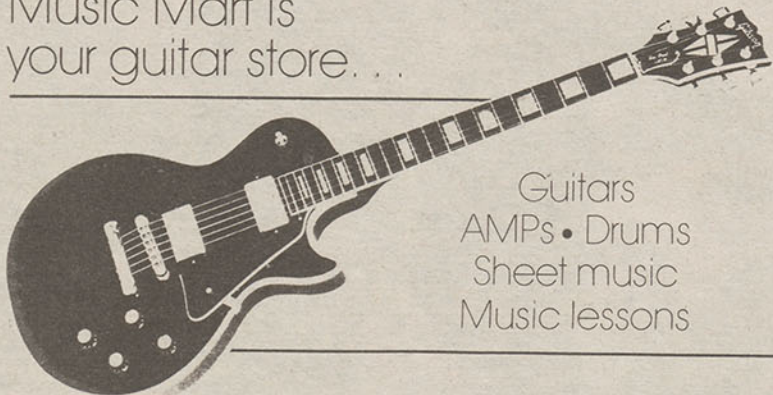
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till 1 a.m.,
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April 28. Just



JOE'S STAR LOUNGE, 109 N. Main. 665-JOES.

The developers of the new high-rise to be built on
this corner say they'll begin construction sometime
in April, but Joe Tiboni is still waiting for his notice
to vacate. It now looks like Joe's will be open until
mid April at least. Stay tuned, and keep an eye out
for flyers on downtown kiosks. **APR. 1: Video
Night.** Part of a weekly series. Each week's pro-
gram features a particular musical genre, from vin-
tage blues and R&B to reggae and contemporary
rock 'n' roll. **APR. 2: Eugene Chadbourne's
Shockabilly.** Twisted psychedelic country band
from New York City. Their LP, "Vietnam," is a
strange rock opera that features a guest appearance
by the legendary Fugs lyricist Ed Sanders. **APR.
3-4: To be announced.** **APR. 5-6: George Bedard
and the Kingpins.** Super-fine dance classics from
swing to vintage blues and rockabilly, with some
memorable originals penned by guitarist Bedard.
Of course, with Bedard playing guitar, it almost
doesn't matter what the material is. He could play
your phone number and still get you off your seat.
APR. 8: Video Night. See above. **APR. 9:
Lovetractor.** Athens, Georgia, rock 'n' roll band
billed as a sort of new wave Ventures because of
their heavy emphasis on guitar-dominated in-
strumentals. **APR. 10: To be announced.** **APR. 11:
Map of the World.** See Blind Pig. **APR. 12-13: The
Resurrected Watusies.** See Rick's. Remainder of
April schedule to be announced.

LEGENDS ALL-AMERICAN BAR, 3600 Ply- mouth Rd. 769-9400.

Lounge in T.S. Churchill's Restaurant in the Mar-
riott Inn. Dancing, no cover. **EVERY
TUES.-SAT.:** Dancing to recorded top-40 music
with DJ Dave Meyer.

MR. FLOOD'S PARTY, 120 W. Liberty. 995- 2132.

Live music every late afternoon and night.
Raucously convivial atmosphere, abetted by the
music fare's predominantly stomping blues flavor.
Cover. **EVERY SUN. (5-7:30 p.m.): Trees.**
Dynamic folk-to-jazz-flavored duo of Lindsay
Tomasic and Jesse Fitzpatrick features vocals with
sumptuous harmonies. **EVERY MON. (5-7:30
p.m.): Andy Boller.** Solo piano by the Urbations
and Killer Trout keyboardist. **EVERY TUES.
(5-7:30 p.m.): Resistance Free.** Rock, reggae, and
Motown, with vocalist/keyboardist Jeanne Mayle.
EVERY WED. (5-7:30 p.m.): Jim Tate. Blues-rock
singer/guitarist. **EVERY THURS. (5-7:30 p.m.):
Killer Trout.** R&B, blues-rock, and punk-blues
party band with ace guitarist Brophy Dale, Blue
Front Persuaders saxophonist Charlie Tysklind,
and Urbations keyboardist Andy Boller, whose
between-song patter often includes funny political
commentary. **EVERY FRI. (5-7:30 p.m.): Tracy
Lee and the Leonards.** Ann Arbor's first (and only)
rock 'n' roll musical theater band features the
powerful, sweet-sounding vocals of Tracy Lee
Komarmy flanked by guitarists/backup vocalists
Dick Siegel and George Bedard, and backed by
drummer Richard Dishman and bassist Keith
Herber. Their repertoire includes everything from
"Black Slacks" and Brenda Lee's "I'm Sorry" to
the Four Seasons' "Walk Like a Man" (with
Bedard taking all four vocal parts), along with
many Siegel, Bedard, and Siegel-Komarmy-Bedard
originals. The mood is at once affectingly down-
home and disorientingly surreal. **EVERY SAT.
(5-7:30 p.m.): Swing Shift.** Recent R&B, rock, and
funk by this new quintet founded by former
Cookin' bassist/vocalist Maggie Waltz. Includes
pianist/vocalist Eric Barnes, guitarist Sam Clark,
sax player Steve Rosen, and drummer Don Kuhl.
APR. 1: Maynard G. Krebs Quintet. R&B and
blues band from Detroit. **APR. 2: Killer Trout.** See
above. **APR. 3: Al Hill and the Headlites.** Versatile
soul, Motown, and Chuck Berry-style dance-rock
band fronted by keyboardist Hill, Ann Arbor's
finest soul vocalist, and featuring guitarist Brophy
Dale. **APR. 5-6: Willie D. Warren and the Blues
Cruisers.** See Aubree's. **APR. 7: Closed.** **APR. 8:
Fast Tracks.** Local fusion ensemble with a strikingly
original blend of jazz, rock, blues, R&B, and reg-
gae, with some original compositions. **APR. 9:
Lunar Glee Club.** 8-piece all-originals instrumental
dance ensemble features delicious jazz harmonies
and melodies set to about as many rhythms as your
feet can fashion, including salsas & mambas, swing
& jump tunes, African juju, some reggae, and a bit
of rock 'n' roll. **APR. 10: Rock Aliens.** 50s & 60s
rock from the "Cosmic Zone" with inspirational
vocals by "Pontiac" Pete Ferguson. **APR. 11: Al
Hill and the Headlites.** See above. **APR. 12-13: Los
Chickens.** See Cross Street Station. **APR. 14:
Detroit Fumes.** Local rock 'n' roll band led by sax
player Steve Dreyfuss. **APR. 15: The Slang.** Vocal-
intensive quartet plays a spicy selection of mid 60s
roots pop, along with some clever originals. **APR.**

16: Killer Trout. See above. **APR. 17: George
Bedard and the Bonneville's.** See Aubree's. **APR.
18: The LPs.** New local R&B-oriented rock 'n' roll
band fronted by former Crosswynd vocalist Loret-
ta Poisson and her two sisters on backup vocals.
APR. 19-20: Detroit Blues Band. Veteran, popular
electric blues band. **APR. 21: Fast tracks.** See
above. **APR. 23: What If Thinking.** New wave rock
band. **APR. 24-25: Juanita McCray and Her Motof
City Beat.** Detroit blues band led by vocalist Mc-
Cray. **APR. 26-27: The Slang.** See above. **APR. 28:
Johnny Jones and the Phones.** See Blind Pig. **APR.
29: Resistance Free.** See above. **APR. 30: Killer
Trout.** See above.

MOUNTAIN JACK'S, 305 S. Maple. 665-1133.

Dancing, no cover (occasional minimum). Live
music Tues.-Sat. **EVERY TUES.-SAT: Billy
Alberts.** Contemporary pop duo features guitarist
Alberts and keyboardist Jill Phillips.

NECTARINE BALLROOM, 510 E. Liberty. 994-5436.

New York-style dance club featuring the latest
European technology in lighting and sound. The
music is primarily records and videos of all forms of
contemporary dance music. Occasional live shows
planned. Cover, dancing. No jeans. Valet parking
available. **EVERY MON.: The Stud Club.** Avant-
garde new music with Detroit DJ Galen Davis.
EVERY TUES: High Energy Dance Music. With
DJ Roger LeLievre. **APR. 3: Salem.** Detroit oldies
rock 'n' roll band. **APR. 4-6: Free Spirit.** Top-40
show band. **APR. 7: Easter Extravaganza.** Funk
dance music with Bert Robinson and the Bad Band.
Between sets, DJ "Magic" spins dance records.
APR. 10: Free Spirit. See above. **APR. 11: Closed.**
APR. 14: Fashion Show. Fashions from Bivouac,
Ayla's, and Anton. Also, a DJ spins dance records.
APR. 17: Beatles Tribute. Live performance by an
area quartet that imitates the Beatles. **APR. 18:
Eclipse Jazz Benefit.** DJ with dance music. **APR.
19: Domino.** Hugely popular Detroit dance & party
band consists of an all-white rock quartet fronted
by four black vocalists who sing and dance in the
traditional Motown style, covering everything from
rock 'n' roll and do-wop standards to Van Mor-
rison's "Domino." **APR. 20: Dance Party.** With
DJ Roger LeLievre. **APR. 21: Talent Show.** Details
to be announced. **APR. 24: To be announced.**
APR. 25: "Dance Away Birth Defects." 60s rock
'n' roll with Steve King and the Ditties and an
aerobics dance-a-thon. Proceeds to benefit the
Washtenaw County March of Dimes. **APR. 26:
Larados.** Popular Detroit-based doo-wop vocal
quartet. **APR. 27: Dance Party.** With DJ Roger
LeLievre. **APR. 28: U-M School of Art Party.** With
DJ Galen Davis.

OLD TOWN, 122 W. Liberty. 662-9291.

Not normally in the live music business, the down-
town corner bar is the scene of informal acoustic
jam sessions every Sunday night beginning at 7
p.m. Also, during Sunday brunches (11:30 a.m.-3
p.m.), the Chenille Sisters, who include Grace
Morand, Cheryl Dawdy, and Connie Huber, sing
everything from swing to Motown.

PANTREE, 330 E. Liberty. 665-9919.

No cover, no dancing. **EVERY SUN. (9 p.m.-mid-
night): Jazz over the Park.** With the Ron English
Trio.

RICK'S AMERICAN CAFE, 611 Church. 996- 2747.

Live music six nights a week. Chief local venue for
big-name electric blues. Campus-area location
gives this club a strong undergraduate flavor, but
also a heavy non-student clientele drawn by the
music. Dancing, cover. **APR. 1: Radio King and
His All-Star Soul Band.** Drummer Rich Dishman
leads this veteran band in furiously dance-grooved
versions of Motown, boogaloo, Mardis Gras tunes,
and even theme songs from old TV shows like
"Perry Mason" and "My Three Sons." **APR. 2:
The Out Crowd.** Melody-based pop band with lots
of sharp, polished originals that earned them first
place in the Michigra Battle of the Bands competi-
tion. They also cover everything from the Turtles
and Byrds to R.E.M. and the dBs. **APR. 3: Rock
Aliens.** See Mr. Flood's. **APR. 4: Skyles Calhoun
Band.** Well-received local Southern rock and blues
band plays songs by the likes of the Allman
Brothers, Lynyrd Skynyrd, and Eric Clapton,
along with some originals. **APR. 5-6: Steve
Nardella Rock 'n' Roll Trio.** Fiercely intense, blues-
drenched reworkings of early rock 'n' roll and
rockabilly classics and obscure gems. Nardella's
crowds have been rather slow of late to get up and
dance—mainly because much of the audience sits
rapturously absorbed in listening to the thrilling

17: George...
 APR. 9: 66 Spys. New local rock 'n' roll band features SLK vocalist Art Brownell and former Aluminum Beach members Steve Whitcraft on drums and Tom Spademan on guitar. APR. 10: The Slang. See Mr. Flood's. APR. 11: Bop (Harvey). East Lansing band plays lots of longish, acid-spirited 60s songs and originals in the same vein, along with some reggae. In fact, they play reggae well enough that Jamaican reggae star Sugar Minott took them into the recording studio with him when he was in Detroit last December. APR. 12: Sun Messengers. Popular, versatile, drivingly rhythmic 10-piece big band from Detroit plays everything from Latin and African dance music to blues and rock. APR. 13: Koko Taylor. See Events. APR. 15: The Most Valuable Players. Funky dance rock band features several former members of Astralight. APR. 16: The Uptown Rulers. Very good ska band from Chicago plays lots of originals, along with covers of the likes of Madness, the Specials, and Selector. APR. 17-18: Newt and the Salamanders. Old-style R&B, tight and slick, with some Frank Zappa covers and other pleasingly bizarre musical phenomena. APR. 19-20: Psychedelic Watusies. The customized-in-a-garage, five-on-the-floor Cadillac of local rock 'n' roll bands, driven by the demonic "you-can't-catch-me" vocals of Dan Mulholland and fueled by classics from Bo Diddley to Los Lobos, with a trunkload of cans filled with high-octane originals to guarantee they never run out of gas. Their new 10-song cassette features a nice mix of covers and originals recorded live at the "Cruisin' Ann Arbor" sessions and at The Blind Pig. APR. 22: Fork It Over. See Blind Pig. APR. 23: Rough Cut. Tough-edged hard rock band from Detroit fronted by manic vocalist Carolyn Striho and featuring Griot Galaxy sax player Dave McMurtry. Their new LP is titled "Bad Axe." APR. 24: The Adventures. See Blind Pig. APR. 25: Fast Tracks. See Mr. Flood's. APR. 26-27: First Light. Extremely popular Cleveland-based reggae band features five former members of I-Tal. APR. 29: Surreal Estate. Contemporary rock trio includes two former members of the Seeds of Europe. Sharp, fun-focused covers of Talking Heads, XTC, and other modern rockers, along with some well-crafted originals. APR. 30: Johnny Jones and the Phones. See Blind Pig.

STATE STREET LOUNGE, 3200 Boardwalk. 996-0600.
 Lounge at the Sheraton University Inn. No cover, dancing. **EVERY FRI.-SAT.:** The Alexius Trio. Smooth, swinging jazz trio features pianist Carl Alexius, bassist Bruce Dondero, and drummer Eric Alexius. 8:30 p.m.-1 a.m.


TC'S SPEAKEASY, 207 W. Michigan Ave., Ypsilanti. 483-4470.
 Dancing, no cover. **EVERY THURS.-SAT.:** Ty Cool and Pam Wallace. Easy-listening rock.

T.R.'S, 2065 Golfside, Ypsilanti. 434-7230.
 Live music every Tues.-Sun. Large dance floor, cover (Fri.-Sat. only). **APR. 2-7 & 9-14:** Whiz Kids. Popular, versatile top-40 dance band. **APR. 16-21:** Sammy Gold. Top-40 dance band. **APR. 23-28 & 30:** To be announced.

U-CLUB, Michigan Union, 530 S. State. 763-2236.
 Last fall U-Club management began enforcing the restrictions that go with its "club" liquor license. The U-Club is open only to members—U-M students, staff, faculty, and alumni—and to their sponsored guests. In addition, while guests may drink alcoholic beverages, only members are permitted to purchase them. Cover, dancing. **EVERY TUES.:** Reggae Dance Party. With WCBN/WEMU DJ Tom Simonian. **EVERY WED.:** Laugh Track. Open stage for aspiring comedians, with occasional out-of-town guests. **EVERY THURS.:** Soundstage. Local acoustic performers followed by dance sets with aspiring local rock bands. **EVERY FRI.:** Live dance bands to be announced. **EVERY SAT.:** Dance Party. DJ to be announced.

WEST BANK, 2900 Jackson Rd. 665-4444.
 Lounge at the Holiday Inn West. Dancing, no cover. **APR. 2-7, 9-14, & 16-21:** Secrets. Top-40 dance band. **APR. 23-28 & 30:** Expo Facto. Top-40 dance band.

WINDOWS, S. Fourth Ave. at E. Huron. 769-9500.
 Restaurant and lounge on the 11th floor of the Ann Arbor Inn. Dancing, no cover. **EVERY TUES.-SAT.:** Whispy. Top-40 duo.



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New Customer Special:
 Bring in this ad and receive a free cut with perm or \$5.00 off a cut alone.
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FREE 80 page sale booklet

8 a.m. to midnight, Sunday thru Thursday. Til 1 a.m. Fri. & Sat.

through May 5

One Free Color Print made from a slide

When you pay for three, the fourth is free.

- Bring in your favorite color slides.
- We'll make 4 color prints from slides for the price of 3.
- One is Free! Good with this ad only.
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SPRING and SUMMER HOURS

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April 6-May 17

Sat. & Sun. 9 am-8 pm
 Mon. & Fri. 12:30-7 pm
 Tues. thru Thurs. closed

May 18-Sept. 2

Sat., Sun., Holidays 8 am-9 pm
 Mon. thru Fri. 11 am-8 pm

Gallup/3000 Fuller Rd.

April 6-May 27

Sat. & Sun. 9 am-7 pm
 Mon. thru Fri. 11 am-7 pm

May 28-Sept. 2

Sat., Sun., Holidays 9 am-8 pm
 Mon. thru Fri. 11 am-8 pm

Canoe Rental
\$1.00 off
 Mon.-Sat. Only
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Ann Arbor Antiquarian Book Fair and Sale



Saturday, April 6
10 a.m.-6 p.m.

Michigan Union
Ballroom

- First editions
- Americana
- Fine printing
- Old & rare

Free Admission

Sponsored by the Ann Arbor
Antiquarian Book Dealers Assoc.



**COMPREHENSIVE
BREAST CENTERS**

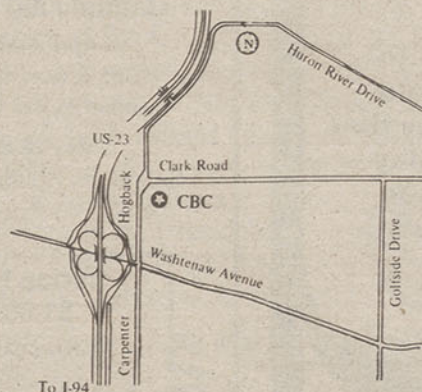
Barbara Threatt, M.D.
Announces the Opening of

COMPREHENSIVE BREAST CENTERS

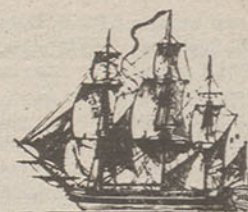
for the detection, diagnosis, and management
of breast problems, including cancer.

Appointments are now being taken for
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Turn right on Clark, 1/2 block to the first driveway on the right.



OUR SAUCY SHIP'S A BEAUTY!

The University of Michigan Gilbert and Sullivan Society
presents

H.M.S. Pinafore or the Lass That Loved A Sailor

Special Holiday Preview
Wednesday, April 3, 8 p.m.

April 4, 5, 6, 11, 12, 13, 8:00 p.m.
April 6, 13, 2:00 p.m.
April 7, 3:00 p.m.

Lydia Mendelssohn Theatre
Michigan League Building
(313) 761-7855

Good seats still available the first week

H.M.S. PINAFORE is the original, nautical comic opera, her decks awash with spirited
hornpipes, jigs, and shanties. Written over 100 years ago, this breezy comedy about
two "star-crossed lovers" remains just as brilliantly relevant as it was in 1878. Her sails
billowing with beautiful costumes, scenery, and music, H.M.S. PINAFORE is a
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Ticket Information



The University of Michigan
Gilbert and Sullivan Society
Michigan League Building
911 North University
Ann Arbor, Michigan 48109

(313) 761-7855

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Monday, April 22, 1985
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Seminar topics will include:

Choosing Professional Image Consultants . . . What they can do for you. How they can
help you develop your own style. How your appearance helps you achieve your career goals.

Your Overall Image . . . What you tell people about yourself without saying a word. Giving off
the right signals. Using "body language" to your advantage. That critical "personal touch" in
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analysis of your natural coloring: hair, eyes, skin tones. A very personal service.

Your Wardrobe . . . "Investment Dressing." How to start assembling your definitive look. Styles
that suit your body type.

Your Hair . . . How to find a hairstyle to suit your face, coloring and lifestyle.

Your Eyewear . . . Enhancing your professional image with glasses. The right frames for your
face and coloring.

Speakers:

Betsy Mall, President, Image Development Inc., Ann Arbor
Jeffrey Colton, M.D., Facial Plastic Surgeon, Birmingham
Kay Lekich, Cosmetologist/Salon Owner, San Francisco Bay Area
Kathryn Mulligan, Consultant, The Fashion Connection, Ann Arbor
Judith Glass, President, The Fashion Connection, Ann Arbor

Free Admission. Refreshments will be served.

For reservations please call: Betsy Mall 971-1174 or Judith Glass 761-9143.



EVENTS FOR APRIL

To publicize events in the Calendar:

Mail press releases to John Hinchey, Calendar Editor, ANN ARBOR OBSERVER, 206 S. Main, Ann Arbor, Michigan 48104. PLEASE do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for May events should arrive by April 15th. All materials received by April 15th will be used as space permits; materials submitted later may not get in.



Events information has been collected with the assistance of the Washtenaw Council for the Arts.

Member groups are identified as such in the Events listings. For additional information about the Arts Council or its members, call Helga Haller at 996-2777.

* denotes no admission charged.

FILM SOCIETIES INFORMATION

Tickets \$2 (children, \$1), \$3 for double features unless otherwise noted.
Alternative Action Film Series (ACTION)—662-6599. Ann Arbor Film Cooperative (AAFC)—769-7787. Cinema Guild (CG)—662-8871; 994-0027. Cinema 2 (C2)—665-4626. Hill Street Cinema (HILL)—663-3336. Mediatrix (MED)—763-1107. Michigan Theater Foundation (MTF)—Every Tuesday: Two persons admitted for the price of one. 668-8397. Silver Screen (SS)—\$1 for all single films and double features. 487-3045.

FILM LOCATION ABBREVIATIONS

AAPL—Ann Arbor Public Library, 343 S. Fifth Ave. at William. **Angell A**—Angell Hall Auditorium A. **EQ**—Room 126 East Quad, East University at Hill. **Hillel**—Hillel Foundation, 1429 Hill. **Lorch**—Lorch Hall (Old Architecture Building), Tappan at Monroe. **MLB 3[4]**—Modern Languages Building, North University across from Ingalls. **Nat. Sci.**—Natural Sciences Building, North University across from Ingalls. **SA**—Strong Auditorium, EMU campus, Ypsilanti. **UGLI**—Undergraduate Library Multipurpose Room, U-M campus.

1 MONDAY

***Ann Arbor City Elections.** This year's ballot features a crucial mayoral election, contested council races in four of the five wards, and a proposal to require landlords to install basic insulation in rental units where the tenant pays the heating bill. Polls are open 7 a.m.-8 p.m. If you are unsure about where to vote, call the City Clerk. 994-2725.

Youth Spring Day Camp: Washtenaw County Parks and Recreation Commission. Continues daily through April 4. A second session is offered April 8-12. Games, crafts, music, movies, and guest speakers. For children ages 5-12. Bring a sack lunch; beverages provided. 8:15 a.m.-5:15 p.m., County Recreation Center, 4133 Washtenaw Ave. (entrance on Hogback). \$20 (this week), \$25 (next week) for the entire session; \$6 per day. Additional children in the same family receive a 50% discount for the full session rate. 973-2575.

"The Feminization of Poverty": U-M School of Social Work/U-M Department of Sociology/U-M Committee for Gender Research. Also, April 2. Academic, business, and government experts from around the world present talks and participate in panel discussions in this two-day conference exploring various ways in which the burden of poverty is being shifted onto women worldwide. Today's schedule in Rackham Auditorium includes a morning session (9 a.m.-noon) on "Female Poverty and Development in Rural Third World Nations" and an afternoon session (1:30-5:30 p.m.) on "Women,



The nationally ranked U-M baseball team faces Bowling Green in a doubleheader at Fisher Stadium, Tues., April 2.

Work, and Welfare." Also, this evening at 8 p.m. in the Power Center, University of California-San Diego political science professor Patricia Fernandez discusses "The Global Factory," and University of Sydney (Australia) social work professor Bettina Cass discusses "The Changing Face of Poverty in Australia." 9 a.m.-5:30 p.m., Rackham Auditorium; 8 p.m., Power Center. \$5 for the entire conference. Register in advance or at 8:30 a.m. this morning in Rackham. 764-9484.

***Volunteer Income Tax Assistance Program: U-M Project Community.** Every weekday through April 15. Advisors are U-M students trained by local members of the National Association of Accountants. Using IRS-supplied materials, they offer help on state and federal tax returns (Forms 1040/1040A/1040E-Z) and answer questions. 11 a.m.-5 p.m., Michigan Union Room 3909. Free. No reservations required. 763-3548.

Jim Aikens' Musical Revue. Also, April 13, 15-16, 19, 22-24, & 27. The local piano and banjo duo of Ragtime Charlie and Sister Kate perform a medley of Broadway show tunes. "They play like a brass band marching at full tilt down the street," says pianist Mike Montgomery, a noted jazz authority. Guest appearances by Ann Arbor's nationally famous bones player, 85-year-old Percy "Mr. Bones" Danforth, and sing-along vocalist Judy Cullen. 2 p.m., Zal Gaz Grotto (Masonic Lodge Social Center), 2070 W. Stadium Blvd. \$5. Advance tickets available for groups of 10 or more only. Individuals can purchase tickets at the door. For reservations call Jim at 662-0737.

***"Job Options for Youth": Peace Neighborhood Center.** Career exploration program for youth ages 9-14. Includes job skills workshops and visits to several work sites. All interested youth invited to come to today's meeting or to write a one-page letter introducing themselves and explaining why they would like to be considered for the program. 4 p.m., Peace Neighborhood Center, 1111 N. Maple Rd. Free. 662-3564.

"International Cuisine": The Higher Taste Gourmet Vegetarian Cooking Club. Every Monday. Forty-minute cooking lesson followed by a six-course "all you can eat" feast. Also, occasional films on vegetarian diets. 6 p.m., location to be announced. \$2 donation. For location and information, call 665-9057.

***Washtenaw Walkers' Club: Washtenaw County Parks and Recreation Commission.** Every Monday and Wednesday (6:30-7:30 p.m.) and Tuesday and Thursday (10-11 a.m.). Brief warm-up followed by a three-to-four-mile hike led by a WCPARC recreation specialist. An enjoyable form of exercise and a social occasion for walkers who like to chat and mingle. In case of rain, meet at the Briarwood

Grand Court for a walk throughout the mall area. 6:30 p.m. Meet at County Farm parking lot, Platt Rd. at Washtenaw Ave. Free. 973-2575.

***Aerobic Exercise: Hillel Foundation.** Every Monday. 7:30-8:30 p.m., 1429 Hill St. Free. 663-3336.

***Strategy Meeting: Washtenaw County Committee Against Registration and the Draft.** Discussion of high school outreach, draft counseling, and general preparations for the consequences of a possible U.S. invasion of Nicaragua. All invited. 7:30 p.m., Dominick's Cafe, 812 Monroe. Free. 663-5378.

Ann Arbor Recorder Society (Washtenaw Council for the Arts). All beginning and advanced players of the recorder and other early instruments invited. Music stands and music provided. 7:45-9:45 p.m., Forsythe School Band Room, 1655 Newport Rd. \$22 annual dues. (First-time visitors welcome free.) 662-7727.

***Poetry Reading: Guild House.** Every Monday. Tonight: Stephen Legget and Deborah Rossen. Poets interested in participating in the Guild House readings next semester should call 662-5189. 8 p.m., Guild House, 802 Monroe. Free.

***University Symphony Orchestra: U-M School of Music.** U-M student conductors conduct a chamber ensemble of USO members in performances of Brahms's Haydn Variations, Schubert's Symphony No. 5, Copland's Appalachian Spring, and Mozart's Overture to "Don Giovanni." 8 p.m., Hill Auditorium. Free. 763-4726.

"The Terrible Meek": St. Mary's Players. Also, April 3 & 5. Father Robert Kerr directs his updated version of Charles Rann Kennedy's passion play which focuses on the theme of peace. Written in 1912 on the eve of World War I, the play was conceived to promote world peace. Proceeds to benefit local and international hunger programs. 8 p.m., St. Mary's Student Chapel, 331 Thompson. Donations. 663-0557.

Eyemediae Video Showcase. Program to be announced. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$3. 662-2410, 769-2999.

FILMS

MTF. "Risky Business" (Paul Brickman, 1983). Comedy about a teenager who runs amok when his parents leave town and put him in charge of their estate. Mich., 7 & 9:30 p.m. **CG. "Mr. Thank You"** (Hiroshi Shimizu, 1936). Tale of a bus journey through the Japanese countryside. Japanese, subtitles. FREE. AH-B, 7 p.m.

2 TUESDAY

"The Feminization of Poverty": U-M School of Social Work/U-M Department of Sociology/U-M Committee for Gender Research. See 1 Monday. Today in Rackham Auditorium, a morning session (9 a.m.-noon) on "Health Needs and Health Care Policies" and an afternoon session (1:30-3:30 p.m.)

on "Women, Family Planning, and Development: Professional Women's Perspectives." The conference concludes (4-6 p.m.) with a discussion of "The Roles of the State in Reducing the Feminization of Poverty" by Minnesota Secretary of State Joan Grove and Isabel Letelier of the Institute for Public Policy Studies in Washington, D.C.

U-M Baseball Doubleheader vs. Bowling Green. 1 p.m., Fisher Stadium. \$1. 764-0244.

***Drop-in Storytimes: Friends of the Ann Arbor Public Library.** Every Tuesday & Wednesday. Stories, songs, and finger plays for pre-schoolers age 3 and older. 10-10:30 a.m. (Tues.), 2:30-3 p.m. (Wed.), Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.

***"Hats Off to Spring": Ann Arbor Public Library.** Also, April 4. Special program for children ages 5-7 includes stories about hats, as well as hats from many parts of the world to try on. Also, participants create and decorate their own hat to take home, with help from Judy Goings of Tree House Art Studio and art instructor Judith Zinker. 2-3:30 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. Pre-registration required. 994-2345.



David Pollitt conducts an ensemble of local professional musicians in performances of works by Schubert and Stravinsky, Tues., April 2.

***Fiction Reading: U-M English Department.** University of Texas creative writing professor Laura Furman reads from her work. Her published works include *The Glass House*, a collection of five stories and a novella, and the novel *The Shadow Line*. Her writing has been praised for its "impeccable taste and a cool precision that burns like dry ice." 4 p.m., Rackham West Conference Room. Free. 764-5272.

***Weekly Meeting: The Jugglers of Ann Arbor.** Every Tuesday. All invited. Club members are always willing to give free lessons to anyone interested in learning how to juggle. 6-9 p.m., Community High School gymnasium, 401 N. Division. Free. 994-0368.

***Monthly Meeting: U-M Science Research Club.** U-M forestry professor John A. Witter discusses "Spruce Budworm and Spruce-Fir Management in the Lake States," and U-M physics professor John C. van der Velde discusses "The Proton Decay Ex-



A young woman quits her job and dyes her hair electric blue in Doris Doerrie's "Mitten ins Herz" ("Straight Through the Heart"), Tues., April 2.

Peter Beal

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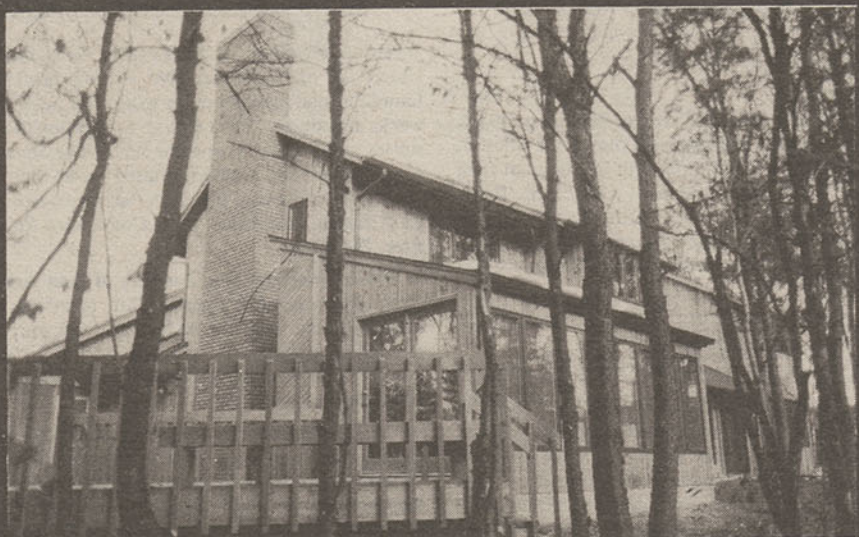
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periment." In between the two lectures, U-M electrical and computer engineering professor emeritus A.D. Moore offers a short "Science Vignette." Refreshments. 7:30 p.m., Chrysler Center, Bonisteel Blvd., North Campus. Free. 764-8490.

★ "Thoughts about Easter": Rudolf Steiner Institute. Part of a series of weekly lectures by Ernst Katz on general topics considered from the point of view of Rudolf Steiner's "spiritual science," also known as anthroposophy. No previous knowledge of Steiner's work is necessary, but the topics in the series follow *An Outline of Occult Science*, Steiner's basic book. 8-10 p.m., 1923 Geddes. Free. 662-6398.

★ "How to Lobby Congress on Women's Issues: Or, Whatever Happened to the Civil Rights Act of 1984?": Washtenaw County American Civil Liberties Union. Talk by Patricia Blau Reuss, legislative director of the Women's Equity Action League. 8 p.m., U-M Law School faculty dining room, S. State at S. University. Free. 662-1336.

★ Concert of the Month: Michigan Union Arts Programs. U-M music student Amy Lee, pianist, performs works by Brahms. 8 p.m., Michigan Union Pendleton Room. Free. 763-5900.

★ U-M Arts Chorale: U-M School of Music. Martin Werner conducts this popular all-campus chorus in performances of Schubert's Mass in G, Bartok's Four Slovak Folk Songs, Bach's Motet No. 6, two motets by Victoria, four choruses from Britten's *Gloriana*, and three spirituals. 8 p.m., Rackham Auditorium. Free. 763-4726.

Schubert and Stravinsky: Kerrytown Concert House. U-M conducting graduate David Pollitt, who recently returned from Europe on a Fulbright Fellowship, directs eleven local professional musicians in performances of two of the greatest works of the chamber music repertoire, Schubert's Octet and Stravinsky's *L'Histoire du Soldat*. Reception follows. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$7 (students & seniors, \$4). Reservations required. 761-9869.

Tuesday Night Singles. Every Tuesday. Ballroom dancing with live music by Detroit-area ballroom bands. 8:30-11:30 p.m., American Legion Hall, 1035 S. Main. \$3.50. 482-5478.

FILMS

AAFC. "On Dangerous Ground" (Nicholas Ray, 1951). Robert Ryan, Ida Lupino. MLB 3; 7 p.m. "Johnny Guitar" (Nicholas Ray, 1954). Joan Crawford, Sterling Hayden, Mercedes McCambridge. See "Coming Cinema Attractions." MLB 3; 8:45 p.m. AAFC/Goethe-Institut Women and Film in the Federal Republic of Germany Film Series. "Mitten ins Herz" (Doris Doerrie, 1984). A young woman who quits her job and dyes her hair electric blue accepts an offer to become the kept woman of a wealthy older man. Also, "Die Blaue Distanz" (Elfi Mikesch, 1983), an experimental short about a woman's memories of a man she used to know. German, subtitles (both films). \$2. AHA, 7 & 9 p.m.

3 WEDNESDAY

★ Cuisinart Food Processor: Kitchen Port. Cooking demonstration by Dana Reynolds of Grosse Pointe, co-author of the cookbook *So Now You Own a Food Processor*. 11 a.m.-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

Morning Musicales: Society for Musical Arts. Appalachian State University music professor Allen Kindt, a highly regarded professional pianist who graduated from the U-M School of Music, performs Beethoven's 32 Variations, Liszt's Waltz from "Faust," and two dances by Smetana. He also accompanies his wife, soprano Mary Kindt, in performances of Appalachian folk songs and songs by Gershwin. 10:30 a.m., Women's City Club, 1830 Washtenaw Ave. \$4 (students, \$2.50). 663-2068.

★ Drop-in Storytimes: Ann Arbor Public Library. See 2 Tuesday. 2:30-3 p.m.

"Fiddler on the Roof": True Grist Dinner Theater Cabaret Series (Washtenaw Council for the Arts). Also, every Wednesday (1 p.m.), Thursday through Saturday (6:30 p.m.), and Sunday (1 p.m.) through May 12. Former Attic Theater director John Urbinati directs this popular musical adaptation of Sholem Aleichem's story, set in a humble East European village, about a boisterous dairyman's efforts to preserve his Jewish traditions. 1 p.m. (dinner), 2 p.m. (show), True Grist Dinner Theater and Restaurant Warehouse Room, Homer, MI. (Take I-94 west to exit 156 and follow M-60 into Homer. The theater is on M-60.) \$14 (Wed.), \$16 (Thurs. & Sun.), \$18 (Fri.), \$20 (Sat.). Reservations required. (517) 568-4151, (800) 828-6161.

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***"Solar Energy: The Great Adventure"/"Solar
Promise":** U-M Chapter of the International Ap-
propriate Technology Association. Showing of
these two films on the potential of solar energy.
Discussion follows. 7 p.m., U-M Business School
Assembly Hall Bldg. Hale Auditorium. Free.

***"Why You, Too, Can Grow Wildflowers and
Ferns":** Friends of Matthaei Botanical Gardens.
Workshop offering a basic background for grow-
ing wildflowers. Topics include soils, exposure,
moisture, planting times, and where to get plants.
7:30 p.m., Matthaei Botanical Gardens Audi-
torium, 1800 N. Dixboro Rd. Free. 764-1168.

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***"Where Have All the Great Lakes Gone?":** U-M
Environmental Law Society Annual Spring Sym-
posium. Panel discussion of diversion of Great
Lakes water to the south and southwest with John
Roberts, former Canadian Minister of the Environ-
ment; Pamela Wiley, executive director of the
Council of Great Lakes Governors; David Miller,
executive director of Great Lakes United; U-M en-
vironmental law professor Joseph Sax; and Mark
Van Putten, director of the National Wildlife Ser-
vice's Great Lakes Resource Center. 7:30 p.m.,
Hutchins Hall Room 100, U-M Law Quad, S. State
at S. University. Free. 763-2176.

***"The Neurophysiology of Consciousness":** The
Transcendental Meditation Program. Introductory
lecture on this mental technique for deep relaxation
and release of stress. 8 p.m., 528 W. Liberty.
996-TMTM.

***"Is There a Future for 'Verzuiling'?":**
Netherlands-America University League. Universi-
ty of Indiana Dutch professor William Z. Shetter
compares elements of pluralism in Dutch and
American culture, past and present. 8 p.m., U-M
International Center, 603 E. Madison. Free.
769-4317.

***"The State of the Arts":** U-M College of
Literature, Science, and the Arts 4th Warner-
Lambert Lecture. Lecture by Beverly Sills, the
famous American opera star who is currently direc-
tor of the New York City Opera. 8 p.m., Rackham
Auditorium. Free. 763-9521.

The Chinese Acrobats and Magicians of Taipei:
U-M Office of Major Events. The traditional
Chinese acrobatic arts blend together elements of
ballet, mime, magic, comedy, Kung-Fu, Chi-Kung,
balancing feats, circus spectacle, and more. The
performance, a part of this very popular troupe's
9th American tour, also features flamboyant and
gorgeously colorful costumes and music performed
on traditional Chinese instruments. 8 p.m., Power
Center. Tickets \$9.50-\$10.50 at the Michigan
Union Ticket Office, Hudson's, and all other
Ticketworld outlets. 763-TKTS.

***"Music for Thirteen Instruments."** Also, April 4
(different location). An ensemble of local residents
and U-M students performs various works for large
wind ensemble. Highlight of the program is
Mozart's Serenade No. 10 in B-flat major, a piece
featured in the film "Amadeus." It is notable for its
large instrumentation and for its use of basset
horns, an 18th-century ancestor of the alto clarinet.
It is performed without a conductor, using the
original instrumentation of two oboes, two
clarinets, two bassoons, two basset horns, four
French horns, and a double bass. 8 p.m., Rackham
Assembly Hall. Free. 663-1288, 662-1609.

"H.M.S. Pinafore": U-M Gilbert & Sullivan
Society. Also, April 4-7 & 11-13. Julie Tanguay

directs this brash and breezy comedy about star-
crossed lovers. The captain's daughter is promised
in marriage to the First Lord of the Navy, but she's
in love with a humble sailor. The ship's crew helps
the lovers to elope, defying the strictures of class
division. A brilliantly crafted plot, with the usual
assortment of wonderful subplots, and one of
Sullivan's most popular scores. Also, lavish
costumes and lots of spirited dancing. Music direc-
tor is Tim Hoover, with choreography by Tomas
Chavez, choral direction by Linda Jones, lighting
by Mary Cole, and costumes by Cynthia Lempert.
Stars Trisha Hoffman-Ahrens, David Phelps,
Peter-John Hedsley, John Kelly, Fred Himebaugh,
Kirk Williams, Alan Wineman, Mary Johantgen,
and Linda Milne. 8 p.m., Lydia Mendelssohn
Theater. Tickets \$2.50 (tonight only), \$5.50-\$7
(eves.), \$4.50-\$6 (matinees) by mail or at the
Michigan League Ticket Office. 10% discounts
available for seniors, students, and groups of 10 or
more. 761-7855, 764-0450.

"The Terrible Meek": St. Mary's Student Players.
See 1 Monday. 8 p.m.

FILMS

**AAFC/Goethe-Institut Women and Film in the
Federal Republic of Germany Film Series. "Lucy"**
(Verena Rudolph, 1984). Lucy is director
Rudolph's aunt, who immigrated to the U.S. from
a small Bavarian town in 1934. The film pieces
together her life in this country—as a Harlem
singer, a Broadway dancer, and a pineapple planta-
tion owner—through interviews with her friends
(all between the ages of 90 and 100) and her adopted
black daughter. Also, "Das Fruehstueck der
Hyaene" (Elfi Mikesch, 1983), a short about a
woman having a telephone conversation with a man
who charges her with cruelty. German, subtitles
(both films). \$2. AH-B, 7 & 8:30 p.m. HILL. "Go-
ing in Style" (Martin Brest, 1980). Art Carney, Lee
Strasberg, George Burns. Hillel, 8 p.m. MED.
"Body Heat" (Lawrence Kasdan, 1981). William
Hurt, Kathleen Turner. See "Coming Cinema At-
tractions." MLB 3; 7 & 9 p.m. MTF. "Secret
Policeman's Other Ball" (Julien Temple, 1982).
Film of concert hosted by the Monty Python
troupe. With Pete Townsend, Sting, Phil Collins,
Jeff Beck, Eric Clapton, and more. Mich., 7 & 9
p.m.

4 THURSDAY

***Music at Mid Day:** Michigan Union Arts Pro-
grams. U-M music student Amy Wright, pianist,
performs works by Beethoven and Prokofiev.
12:15 p.m., Michigan Union Pendleton Room.
Free. 763-5900.

***"Hats Off to Spring":** Friends of the Ann Arbor
Public Library. See 2 Tuesday. 2-3:30 p.m.

***Poetry Reading:** U-M English Department.
Poetry reading by Jay Parini, a poet, novelist,
literary critic, and editor who co-founded the *New
England Review*. His books of poetry include *An-
thraxite Country*, which features poems evoking his
boyhood in northeastern Pennsylvania coal coun-
try. 4 p.m., Rackham West Conference Room.
Free. 764-5272.

"Russia": Michigan League International Night.
Every Thursday. This week's cafeteria-style dinner
features the food of Russia. 5-7:15 p.m., Michigan
League Cafeteria. \$6-\$8 average cost for a full
meal. 764-0446.

***Easter Party:** Jacobson's. Entertainment in-
cludes a performance by a ventriloquist. Also,
Easter crafts and refreshments. 7:30 p.m., Jacob-
son's 2nd level children's area. Free. 769-7600.

***New Member Orientation:** Packard People's
Food Co-op. Every Saturday (1 p.m.) and Thurs-
day (7:30 p.m.). Program to familiarize new and
prospective members with the Co-op. All invited.
7:30 p.m., 720 Packard. Free. 761-8173.

***"Kyogen Beckett":** U-M Residential College/U-
M Center for Japanese Studies. Shigeyama Akira
and Maruishi, two Japanese kyogen actors from
the NOHO Theater Group, perform a program of
traditional Japanese kyogen comedies, along with
Samuel Beckett's existential parable, "Acts
without Words I and II," performed in the kyogen
style. Traditionally performed with the more stately
Noh plays, kyogen comedies present earthy, often
bawdy portrayals of peasant and animal char-
acters. Known as an actor's theater, kyogen
employs exacting choreography, mime sequences,
and vocal acrobatics. This company was originally
invited to the U.S. for the annual Beckett Con-
ference in Texas in 1984. It's version of Beckett's
"Act without Words I and II" was praised by the
London *Sunday Telegraph* reviewer for achieving
"an intensity which I have never seen surpassed in

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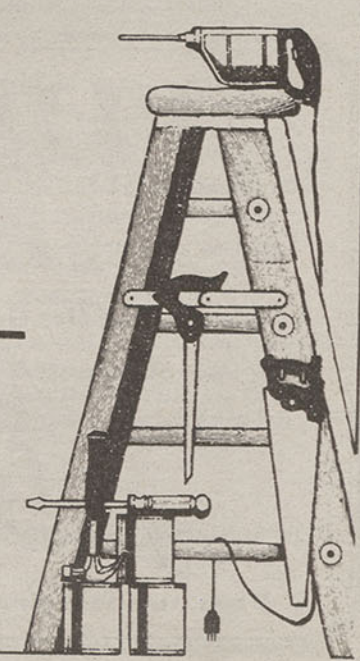
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any Western production." The two traditional kyogen comedies on tonight's program are "The Persimmon Thief," in which a hungry mountain wizard is caught stealing fruit and imitates a crow, a monkey, and a hawk to avoid capture; and "The Thunder God," in which a god falls to earth, hurting his hip, and is cured by a quack acupuncturist. 8 p.m., Rackham Auditorium. Free. 763-0176.

The I-Tals with Roots Radics: U-M Office of Major Events. For nearly two decades the I-Tals have been the premier Jamaican reggae vocal group. The trio specializes in soulful roots-reggae, but you don't have to be a reggae fan to enjoy them. If you like the Persuasions, or the Roches, or any harmony vocal music, you'll love the I-Tals. *New York Times* reviewer Robert Palmer calls them "one of the sweetest, most melodious sounds in all of pop music." Their band tonight is Roots Radics, Jamaica's premier touring and session band. Opening act is reggae singer Don Carlos, a founding member of Black Uhuru. The show is set up like the WCBN Benefit Bash, with the stage and dance floor in front and table seating in the back. 8 p.m., Michigan Union Ballroom. Tickets \$10 at Schoolkids, the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets. 763-TKTS.

★"Music for Thirteen Instruments." See 3 Wednesday. 8 p.m., U-M Residential College Auditorium, East Quad.

"H.M.S. Pinafore": U-M Gilbert & Sullivan Society. See 3 Wednesday. 8 p.m.

Malone & Nootcheez: MainStreet Comedy Showcase. Also, April 5-6. Very popular Detroit comedy team known for their zany musical comedy. Preceded by two opening acts. Alcohol is served. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$5 (Thurs.), \$6 (Fri.-Sat.). 996-9080.

FILMS

CG. "The Roman Spring of Mrs. Stone" (Jose Quintero, 1961). Vivien Leigh. Adaptation of a novella by Tennessee Williams. AH-A, 7 & 9 p.m. **MED. "The Seven Year Itch"** (Billy Wilder, 1955). Marilyn Monroe, Tom Ewell. Nat. Sci., 7:30 p.m. **"Some Like It Hot"** (Billy Wilder, 1959). Marilyn Monroe, Tony Curtis, Jack Lemmon. Nat. Sci., 9:20 p.m. **MTF. "And Now for Something Completely Different"** (Ian McNaughton, 1971). Hilarious skits and animated sequences from Monty Python's Flying Circus. Mich., 7 p.m. **"Life of Brian"** (Terry Jones, 1979). Monty Python parody of the New Testament. Mich., 9 p.m.

5 FRIDAY

★**Pysanka Demonstration: Jacobson's.** Also, April 6. Cecilia Ference demonstrates the Ukrainian art of Easter egg decorating. 9:30 a.m.-9 p.m., Jacobson's lower level home decorating area. Free. 769-7600.

★**"Causation and Explanation": U-M Philosophy Department 5th Annual Michigan Colloquium in Philosophy.** Also, April 6. At 1 p.m., Princeton University philosophy professor David Lewis discusses "The Causal Explanation," with commentary by U-M philosophy professor David Velleman. At 3 p.m., Syracuse University philosophy professor Jonathan Bennett discusses "Event Causation: The Counterfactual Analysis," with commentary by U-M philosophy professor Kit Fine. 1 & 3 p.m., Rackham East Conference Room. Free. 764-6285.

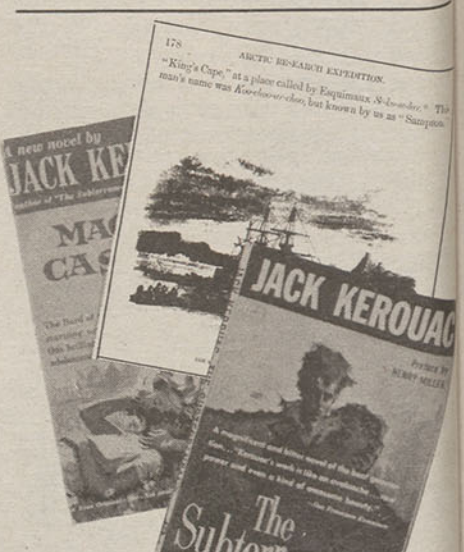
★**U-M Rugby Football Club vs. Chicago Lions.** The Lions are the 1984 Midwest Rugby champions. 2 p.m., Mitchell Field, Fuller Rd. Free. 763-4560.

★**"Research and Development within Weyerhaeuser Company": U-M School of Natural Resources Laird Norton Distinguished Visitor Series.** Lecture by Weyerhaeuser vice president for research Norman Johnson. Also this month, George Banzhaf and Company president William Banzhaf discusses "Ethics and Other Elements of Forestry Consulting Practices," and California Forestry Division director Jerry Partain discusses "Public Impact on Forest Regulation." 3 p.m., 1040 Dana Bldg., 430 E. University. Free. 763-5466.

★**Vegetarian Feast: Bhaktivedanta Cultural Center.** Every Friday and Sunday. 6:30 p.m., 606 Packard Rd. Free. 665-9057.

"Don Juan": The Brecht Company. Also, April 6. Bob Brown directs Brecht's adaptation of Moliere's comic masterpiece about history's most famous sexual scoundrel. Brecht uses the shabby misadventures of Moliere's social parasite to establish a playground for ironic observations of relationships between men and women, masters and servants, and individuals and society. This

lavishly staged production includes an original score by Ann Arborite Kevin Maloney, which is built out of collisions between 17th-century and 20th-century musical styles. The cast includes Martin Walsh, David Isaacson, Deborah Allen, Barbara Thorne, Don Cameron, and John Shaw. 8 p.m., U-M Residential College Auditorium, 701 E. University. \$2 for tonight's preview; \$5 (seniors \$3) in advance at the Michigan Theater and at the door. \$3 student tickets on sale 5 minutes before showtime. Group rates available. 995-0532.



At the 6th Annual Ann Arbor Antiquarian Book Fair, books for sale range from scarce old items like Hall's Arctic Researches to collectible Kerouac paperbacks. At the Michigan League, Sat., April 6.

"Peaceworks: An Unusual Dance Concert in Celebration of Spring, Easter, and Passover": Performance Network (Washtenaw Council for the Arts). Also, April 6. A concert of works by local modern dancer Kathy Ganz Morse exploring various aspects of peace. New works include "Windtones," an abstract movement duet for Morse and Jean McGregor-Wiles set to music by Andreas Vollenweider; "From the Treehouse," an improvised duet by Morse and U-M dance instructor Susan Creitz; "Sign of the Times," a brief improvisational group work using American sign language; and "Confessions of a Former Dancer," a personal portrait of growing up in the U.S. after World War II. Repertory works include "Widening Welcome," a trio set to music by popular local jazz pianist Stephanie Ozer and others; "Poem Suite," a series of choreopoems; and various works set to poems by Ntozake Shange, William Stafford, and the Eskimo shaman Leonard Nathan. Company dancers include Morse, Creitz, Brenda Miller, Slomovits, Barbara Wood, and Toni Miller. 8 p.m., Performance Network, 408 W. Washington. \$5 in advance and at the door. 769-0685, 663-0681.

"The Terrible Meek": St. Mary's Student Players. See 1 Monday. 8 p.m.

"H.M.S. Pinafore": U-M Gilbert & Sullivan Society. See 3 Wednesday. 8 p.m.



The Detroit musical comedy team of Malone and Nootcheez headlines at the MainStreet Comedy Showcase, Thurs.-Sat., April 4-6.

Malone & Nootcheez: MainStreet Comedy Showcase. See 4 Thursday. 8:30 & 11 p.m.

FILMS

AAFC. "Carmen" (Carlos Saura, 1983). Laura Del Sol. Updated adaptation of the popular Bizet opera features flamenco dancing. **ACTION. "My Brilliant Career"** (Gillian Armstrong, 1980). Judy Davis. Superb tale of a turn-of-the-century Australian farm girl who dreams of living in the world of fine art and literature. See "Coming

an original... which... century... includes Mar... Allen, Bar... n Shaw... um, 701 E... \$5 (seniors... r and at the... utes before... 532.

... Cinema Attractions." Nat. Sci., 7 & 9 p.m. C2. "Dr. Strangelove" (Stanley Kubrick, 1964). Peter Sellers, George C. Scott, Sterling Hayden, Slim Pickens. AH-A, 7 & 10:20 p.m. "The Killing" (Stanley Kubrick, 1956). Sterling Hayden, Coleen Gray, Vince Edwards. AH-A, 8:40 p.m. MED. "East of Eden" (Elia Kazan, 1955). James Dean, Julie Harris. MLB 3; 7:30 p.m. "Rebel without a Cause" (Nicholas Ray, 1955). James Dean, Natalie Wood, Sal Mineo. MLB 3; 9:30 p.m. MTF. "Monty Python and the Holy Grail" (Terry Gilliam & Terry Jones, 1975). Hilarious spoof of the Arthurian mystique. Mich., 7:30 & 11 p.m. "Jabberwocky" (Terry Gilliam, 1977). Epic comedy farce about medieval life. Mich., 9:15 p.m.

6 SATURDAY

***Saturday Breakfast Ride: Ann Arbor Bicycle Touring Society.** Every Saturday. Slow-paced and moderate/fast-paced rides to the Dexter Bakery. 8:30 a.m. Meet at the old Amtrak station, Depot St. Free. 971-5763, 662-0464.

***Canoe Livery Openings: Ann Arbor Parks Department.** Opening day for canoe rentals at Argo Park and Gallup Park. 9 a.m.-8 p.m. (Sat.-Sun), 12:30-7 p.m. (Mon.-Fri.), Argo Park, 1055 Longshore; 9 a.m.-7 p.m. (Sat.-Sun.), 11 a.m.-7 p.m. (Mon.-Fri.), Gallup Park, 3000 Fuller Rd. Canoe rentals range from \$7 (weekdays, \$6) for the first two hours to \$11.25 (weekdays, \$10.25) for seven hours. Special excursion trips from Argo range from \$9 to \$14 (weekdays, \$7-\$11). Paddleboats (\$2.25 for a half hour) and bicycles (starting at \$2.50 per hour) available at Gallup Park. 668-7411, 662-9319.

***Pysanka Demonstration: Jacobson's.** See 5 Friday. Also, throughout the store, the Easter Bunny hands out chocolate eggs (11 a.m.-3 p.m.) and children informally model Easter fashions (noon-3 p.m.) 9:30 a.m.-6 p.m.

***Bicycle Racing Clinic: Great Lakes Cycling Club.** Instructors include former Ann Arborite Mike Kolin, the coach of two-time world champion and Olympic silver medalist Rebecca Twigg. Also, exercise physiologist Andy Overmire and other experienced racers. Topics covered include bicycle selection, proper diet, effective training techniques, race tactics, and more. Also, a bicycle set-up clinic, a 20-30 mile training ride, and a chance to discuss racing with the area's leading racers and coaches. Designed for both new and experienced riders. 10 a.m., Earhart Village Clubhouse, 835 Greenhills Drive (off Earhart). Free. 663-1604 (days), 663-2540 (eves.).

***Easter Egg Hunt: Old West Side Association.** U-M Mime Troupe director Perry Perrault performs a mime show for the kids while their parents hide the eggs. Bring a half dozen eggs to hide. All invited. 10 a.m., Bach School, 600 W. Jefferson. Free. 663-7490.

***6th Annual Fair and Sale: Ann Arbor Antiquarian Booksellers.** More than 30 Midwest dealers offer old, rare, and fine volumes in a wide range of fields, as well as antique maps, prints, and manuscripts. Lots of books for \$5 and under, and many for \$100 and up. 10 a.m.-6 p.m., Michigan Union Ballroom. Free. 994-4041, 995-1891.

***Monthly Garden Sale: Friends of Matthaei Botanical Gardens.** Also, April 7. Includes plants, stationery, books, and related items. 10 a.m.-4 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 764-1168.

***"Causation and Explanation": U-M Philosophy Department 5th Annual Colloquium in Philosophy.** See 5 Friday. Today: Cambridge (England) University philosophy professor D.H. Mellor discusses "Causes: Events vs. Facts," with commentary by U-M philosophy professor Jaegwon Kim. 10 a.m.

***5th Annual Easter Extravaganza: Washtenaw County Parks and Recreation Commission.** Candy hunt, magic show by local magician Daryl Hurst, a rabbit petting zoo, a coloring contest, and a visit from the Easter Bunny. Bring a decorated egg from home to enter in the egg decorating contest. For pre-schoolers and elementary school children. Rain or shine. 10:30 a.m.-noon, County Recreation Center, 4133 Washtenaw Ave. (entrance on Hogback). Free. 973-2575.

"Celestial Spring"/"Starbound": U-M Exhibit Museum Planetarium. Every Saturday morning ("Celestial Spring") and Saturday and Sunday afternoon ("Starbound"). Also, special afternoon shows April 8-12. The video show "Celestial Spring" has live narration about constellations currently visible in the evening sky. "Starbound" is an audiovisual show about the development of as-

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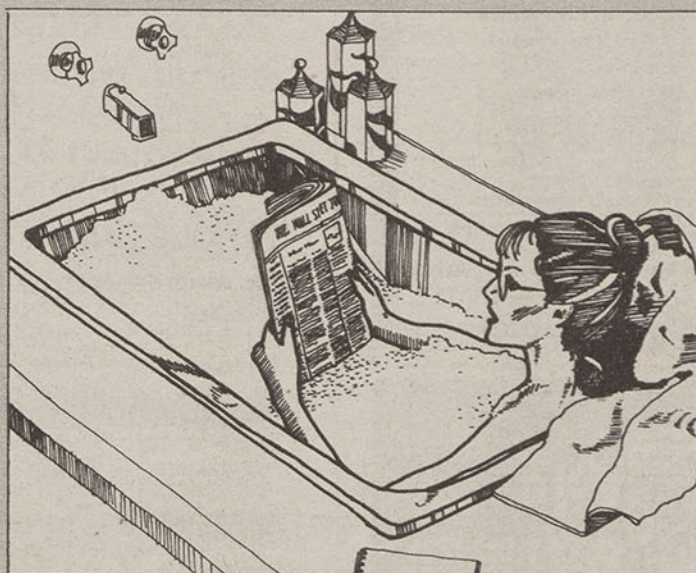
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The Old West Side Association and Washtenaw County Parks and Recreation Commission sponsor Easter events, featuring visits from the Easter Bunny and Easter egg hunts, Sat., April 6.

Croissant Concert: Kerrytown Concert House. Concert of Baroque works by two stars of the star-filled local early music scene, Ars Musica viola da gambist Enid Sutherland and harpsichordist Bradley Brookshire, winner of the prestigious Magnum Opus international harpsichord competition last summer. Program: Bach's Sonata in D major, a suite by Handel, and two entertaining pieces by Marias, L'Ameriquaine (The American) and Le Jeu du Volante (The Badminton Game). Also, Brookshire performs Bach's Toccata in D major and two pieces by Scarlatti. Croissants from The Moveable Feast, along with champagne, coffee, and juice. 11 a.m., Kerrytown Concert House, 415 N. Fourth Ave. \$8. Reservations suggested. 769-2999.

"Cutting Calories with Tofu in Traditional Recipes": Kitchen Port. Cooking demonstration by Carolyn Roi of the People's Warehouse. 11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.

U-M Rugby Football Club vs. Chicago Lions. The Lions are the 1984 Midwest Rugby champions. Noon, Mitchell Field, Fuller Rd. Free. 763-4560.

U-M Baseball Doubleheader vs. Indiana. 1 p.m., Fisher Stadium. \$2. 764-0244.

"H.M.S. Pinafore": U-M Gilbert & Sullivan Society. See 3 Wednesday. 2 & 8 p.m.

Square and Contra Dance: Ann Arbor Friends of Traditional Music/U-M Folklore Society/U-M Law Students Contradance Society. All dances taught; beginners welcome. Live music with local caller Nancyanna Lefever. 8 p.m., Michigan Union. \$3. 662-9325.

"Don Juan": The Brecht Company. See 5 Friday. 8 p.m.

"Peaceworks: An Unusual Dance Concert in Celebration of Spring, Easter, and Passover": Performance Network. See 5 Friday. 8 p.m.

Malone & Nootcheez: MainStreet Comedy Showcase. See 4 Thursday. 8:30 & 11 p.m.

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Visit our display at The Home and Leisure Living Show, April 12, 13, 14, Track & Tennis Bldg., Ann Arbor, Booths 18-19

FILMS
ACTION. "The Sterile Cuckoo" (Alan Pakula, 1969). Liza Minnelli, Wendell Burton. MLB 4; 7 p.m. "Cabaret" (Bob Fosse, 1972). Liza Minnelli, Joel Grey, Michael York. MLB 4; 9 p.m. CG. "The Sound of Music" (Robert Wise, 1965). Julie Andrews. MLB 3; 7:30 p.m. C2. "The Seven Samurai" (Akira Kurosawa, 1954). Seven Samurai warriors are hired to defend a village of defenseless farmers from a gang of bandits. Japanese, subtitles. AH-A, 8 p.m. MED. "The Natural" (Barry Levinson, 1984). Robert Redford. Adaptation of the Bernard Malamud novel. Nat. Sci., 7 & 9:30 p.m. MTF. "Monty Python and the Holy Grail" (Terry Gilliam & Terry Jones, 1975). Hilarious spoof of the Arthurian mystique. Mich., 7:30 & 11 p.m. "Jabberwocky" (Terry Gilliam, 1977). Epic comedy farce about medieval life. Mich., 9:15 p.m.

7 SUNDAY

★ Monthly Garden Sale: Friends of Matthaei Botanical Gardens. See 6 Saturday. 10 a.m.-4 p.m.

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U-M Baseball Doubleheader vs. Indiana. 1 p.m., Fisher Stadium. \$2. 764-0244.

"Starbound": U-M Exhibit Museum Planetarium. See 6 Saturday. 1:30, 2:45, & 4 p.m.

"H.M.S. Pinafore": U-M Gilbert & Sullivan Society. See 3 Wednesday. 3 p.m.

***U-M Faculty Piano Recital: U-M School of Music.** Jerome Rose, U-M visiting professor from Bowling Green State University, performs Beethoven's Six Bagatelles, Schubert's Wanderer Fantasy, and Liszt's Sonata in B minor. 4 p.m., U-M School of Music Recital Hall, Bait Drive (off Broadway), North Campus. Free. 763-4726.

Homegrown Women's Music Series. Also, April 21 & 28. Today: Eclectic, jazzy originals by singer/guitarist Gloria LaRue and everything from classical to parodies and funk by Roxanne Minsch, who plays bassoon, sax, banjo, and guitar. Minsch will probably bring along various friends to sing and play backup instruments. 7 p.m., The Ark, 637 1/2 S. Main. \$3-\$5 sliding scale based on ability to pay. 665-8202, 663-2209, 995-2650, 996-4310.

Israeli Dancing: Hillel Foundation. Every Sunday. Instruction followed by request dancing. Beginners welcome. 7:30-10 p.m., Hillel, 1429 Hill St. \$1.50 (\$18 for 13-week semester). 663-3336.

***"Basically Beethoven 7": U-M School of Music.** Also, April 10 & 17. Third in this semester's series of Beethoven-dominated chamber music programs conceived by U-M music professor Eckart Sellheim and performed by students in his piano literature class. 8 p.m., U-M School of Music Recital Hall, Bait Drive (off Broadway), North Campus. Free. 763-4726.

Open Mike Night: MainStreet Comedy Showcase. Every Sunday. Usually includes performances by guest professional comedians from Detroit and by aspiring local amateurs. All local comedians invited to perform. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$2. 996-9080.

FILMS

AAFC. "The Joke" (Jarami Jires, 1969). A man whose teaching career has been ruined by the Communist Party returns to his home town to enact his revenge. Czech, subtitles. MLB 4; 7 p.m.

"Black Peter" (Milos Forman, 1964). Endearing tale of an awkward teenager. Czech, subtitles. MLB 4; 8:30 p.m.

ACTION/U-M Women's Studies Program.

"El Hombre" (Valeria Sarmiento, 1984). Documentary about machismo and the rights of women in Latin America. Also, two shorts: **"Mujeres del Planeta"** (M. Barea, 1984) is a documentary about women who organize for better living conditions in a shantytown outside Lima, and **"Filemon y la Gorda"** (P. Ponce, 1984) is an animated love story set in the Colombian countryside. Spanish, subtitles (all three films). FREE.

Nat. Sci., 7 p.m. CG. "The Sign of the Cross" (Cecil B. DeMille, 1932). Fredric March, Claudette Colbert, Charles Laughton. See "Coming Cinema Attractions." AH-A, 7 & 9:20 p.m.

HILL. "2001: A Space Odyssey" (Stanley Kubrick, 1968). Masterful sci-fi epic. See "Coming Cinema Attractions." Hillel, 8 p.m.

8 MONDAY

Tree and Shrub Seedling Sale: Washtenaw County Soil Conservation District. Today is the last day for placing orders. Pick-up date is April 27. Available seedlings include black walnut, Douglas fir, assorted pines and spruces, emerald crown vetch (a ground cover), silky dogwood, and tulip poplar. All varieties available for \$7.50-\$25 in packets of 50 seedlings. 7:30 a.m.-5 p.m. (Mon.-Thurs.), 7:30 a.m.-4 p.m., Soil Conservation District office, 6101 Jackson Rd. Order forms available at the office or by calling 761-6721.


Youth Spring Day Camp: Wahstenaw County Parks and Recreation Commission. See 1 Monday. 8:15 a.m.-5:15 p.m.

"Celestial Spring": U-M Exhibit Museum Planetarium. See 6 Saturday. 2:30 & 3:30 p.m.

***"Cockatiels, Genetics, and the A.F.A.": Ann Arbor Cage Bird Club.** Talk by Glen Pace, the Michigan representative for the American Federation of Aviculturists. Refreshments. 7:30 p.m., Burns Park Senior Center, 1320 Baldwin. Free. 995-BIRD.

***"Let's Plant Perennials": Friends of Matthaei Botanical Gardens.** Matthaei Botanical Gardens chief horticulturalist Bill Collins offers a workshop on perennials. Topics include planting, culture, division, and more. 7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 764-1168.

***"Meditation: Nurturing the Inner Strength": SYDA Foundation.** Introductory class presented



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- Monday, April 22**—A special "Salute to Spring" dinner, \$50 per person includes wine, tax and gratuity. (Reservations required—call for information.)
- New dinner menu starting in April** (Including a light alternative menu, plus Bistro Suppers on Tues., Wed., & Thurs.)

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by Caryl Churchill

Directed by
Walter Eysselinck

April 8-13, 8 p.m.

April 14, 2 p.m.

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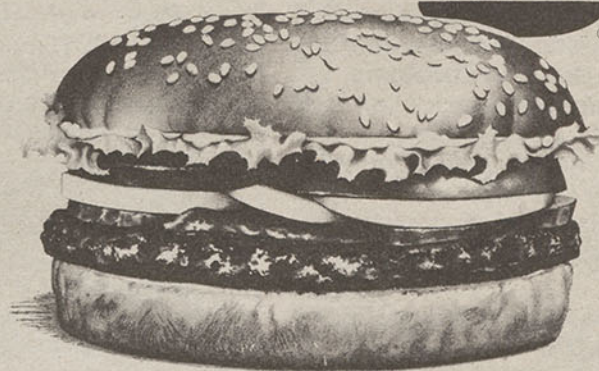


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400 Aerial Ecology
(a naturalist's view of plants, animals, and habitats from a hot air balloon, including a 45-60 minute balloon flight) William Kaltz, FAA designated examiner; Matt Heumann, interpretive naturalist; and Ellen Elliott Weatherbee, wild plants consultant, Matthaei Botanical Gardens, U-M: 1 evening orientation (open free to all interested adults—April 24) and 1 flight a month \$92 and \$97

401 Birdwatching
(a field course for beginners) Matt Heumann, B.S., interpretive naturalist: 2 Saturday mornings and 1 Saturday evening (starts May 18) \$30 and \$35

402 Botanical Art
(introduction to botanical illustration) Kathleen Titus, B.F.A., exhibiting artist of nature subjects: 5 Saturday mornings (starts April 20) \$45 and \$50

403 Edible Wild Plants, Plus!
(a lively blend of edible wild plants, mushrooms, and spring flora) Ellen Elliott Weatherbee, M.A., co-author of *Edible Wild Plants, A Guide to Collecting and Cooking*; and Jack Allen Bader, B.S., co-lead the backpacking and hiking courses: 3 Tuesday evenings and 3 Saturday morning field trips (starts April 30) \$55 and \$60

404 Great Smoky Mountains Camping Trip
(camping, hiking, mushrooms, and wildflowers in the Great Smoky Mountains) Ellen Elliott Weatherbee, M.A., and Jack Allen Bader, B.S., have backpacked much of the Appalachian Trail through the

Smokies: 1 evening orientation (April 15) and extended week-end trip (April 19-23) \$70 and \$75

405 Herb Garden Design
(the history and planning of an herb garden) Sandy Hicks, herb expert and garden designer: 2 Wednesday evenings (starts May 8) \$15 and \$18

406 Ikebana—Japanese Flower Arranging
(intermediate) Elinore Yard, master in Ohara School of Floral Arts and national flower show judge: 6 Wednesday evenings (starts April 24) \$40 and \$45

407 Mushrooms of Michigan
(finding, identifying edible and non-edible mushrooms) W.W. Patrick, Ph.D., research mycologist, Matthaei Botanical Gardens, U-M: 3 evening lectures and 3 Saturday morning field trips (starts April 30) \$55 and \$60

408 Perennial Gardening
(planning, designing, and care of a perennial garden) William Collins, B.S., senior horticulturist, Matthaei Botanical Gardens, U-M: 2 Thursday evenings (starts April 18) \$15 and \$18

409 Propagation of Plants
(techniques of growing plants from "scratch") Robert M. Henry, M.S., horticultural assistant, Matthaei Botanical Gardens, U-M: 6 Monday evenings (starts April 15) \$43 and \$48

410 Sharon Hollow Flora and Fauna
(amphibians, birds, flowers, reptiles, and woody plants) Ellen Elliott Weatherbee, wild plants consultant and adult education coordinator, Matthaei Botanical Gardens, U-M; and Matt Heumann, interpretive naturalist and natural features consultant: 1 Tuesday evening (May 7) and 1 Saturday (May 11) \$18 and \$20

411 Spring Backpacker
(backpacking the Jordan River Pathway, along Michigan's first "natural scenic river") Ellen Elliott Weatherbee and Jack Allen Bader have backpacked many times in the area and teach the wild edibles and hiking courses for the Matthaei Botanical Gardens, U-M: Tuesday evening orientation (May 1) and the weekend trip (May 24-26) \$55 and \$60

412 Spring Bulbs for Home Landscaping
(care and planting of a variety of flowering bulbs) William Collins, B.S., senior horticulturist, Matthaei Botanical Gardens, U-M: 1 Monday evening (May 13) \$10 and \$12

413 Succulents:
Part I (care, characteristics, flowers, form, and propagation of the Crassula Family) Adrienne O'Brien, B.S., horticultural assistant, Matthaei Botanical Gardens, U-M: 1 Wednesday evening (April 24) and 1 Saturday morning (April 27) \$20 and \$22

COURSES FOR SUMMER:

Aerial Ecology (2 nature-oriented hot air balloon flights)
Botanical Gardens Tour
Bruce Peninsula Camping Trip (hiking, mushrooms, and wildflowers along the Georgian Bay)
Canoe Trip on the Upper Huron River (stressing aquatic flora and fauna)
Insect Biology (introduction, classification, and field study)
Mushrooms of Summer (identification, collecting, and preparation)
Rare and Unusual Ferns and Flowering Plants (a very special trip)
Sleeping Bear Camping Trip (hiking, mushrooms, and wildflowers on and near the sand dunes)

by Connie Ruth, one of the local SYDA ashram's most experienced meditation teachers. Includes a talk, meditation instruction, a practice session, and discussion. Refreshments. 8 p.m., 1522 Hill St. Free. 994-5625.

Poetry Night: Eyemediae Video Showcase. Includes videos from the Ted Berrigan memorial reading and from the 1984 International Polyphonic Festival at the Museum of Modern Art in New York City. Also, live readings by two local poets to be announced. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$3. 662-2410, 769-2999.

Poetry Reading: Guild House. See 1 Monday. Tonight: Beth Brant and Kathryn Vangen. 8 p.m.

"Cloud 9": U-M PTP Ensemble Theater Company. Also, April 9-14. U-M drama department chairman Walter Eysselinck directs U-M graduate drama students in Caryl Churchill's exuberant two-act comedy tracing a century of upheaval in sexual mores and values. The first act is a zany farce set in 19th-century Africa, and the second act is a gentler comedy set in contemporary London. Though a century separates the two acts, the characters age only twenty-five years, and they remain as confused about their sexual identities in one era as in the other. 8 p.m., New Trueblood Theater, Frieze Bldg., 105 S. State. \$3. 764-0450.

FILMS

No films.

9 TUESDAY

★Morning Coffee: Coterie-Newcomers Club of Ann Arbor. Informal; children welcome. Coterie is open to all women who have moved or returned to Ann Arbor within the past two years. 10 a.m. Free. For location and information, call 971-2623.

★Drop-in Storytimes: Ann Arbor Public Library. See 2 Tuesday. 10-10:30 a.m.

★"Booked for Lunch": Ann Arbor Public Library. Ann Arbor News computer and video technology writer Martin Piszczalski discusses Sherry Turkle's *The Second Self: Computers and the Human Spirit*, a recent book which explores the social, cultural, and psychological implications of the personal computer revolution. Broadcast live on cable channel 8. Bring a sack lunch; coffee & tea provided. 12:10 p.m., Ann Arbor Public Library meeting room, 343 S. Fifth Ave. at William. Free. 994-2342.



"H.M.S. Pinafore," Gilbert and Sullivan's brilliant and enduringly popular nautical musical comedy, is presented by the U-M Gilbert & Sullivan Society, April 3-7 & 11-13.

"Celestial Spring": U-M Exhibit Museum Planetarium. See 6 Saturday. 2:30 & 3:30 p.m.

U-M Baseball Doubleheader vs. Wayne State. 3 p.m., Fisher Stadium. \$2. 764-0244.

★Weekly Meeting: The Jugglers of Ann Arbor. See 2 Tuesday. 7-10 p.m.

English Country Dancing: Ann Arbor Council for Traditional Music and Dance (Washtenaw Council for the Arts). Also, April 23. Includes everything from boisterous village dances to elegant ballroom contradances to intricate dances of the modern era. All dances taught; no partner necessary. Live music by Gopher Baroque. 7:30 p.m., Forsythe School choral room, 1655 Newport Rd. \$2. 996-8359.

★Monthly Meeting: Huron Valley Rose Society. Leroy Issacs, a Kentucky soil and fertilizer expert said to be an excellent speaker, talks about how to work with sandy, clayey, and other poor soils to produce good roses. All invited. 7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 971-2031.

★"Malthus Meets Marx in the People's Republic of China: Fertility, Population Growth, and Economic Development in the World's Most

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Populous State": U-M School of Public Health 1st Annual Leslie Corsa Memorial Symposium on China. Short talks and panel discussion by U-M Chinese Studies Center director Robert F. Dernberger, Centers for Disease Control (Atlanta) research scientist Charles Chen, and Wayne State University political science professor Pi Chao Chen. Moderated by U-M School of Public Health dean emeritus Myron Wegman. The first chairman of the U-M School of Public Health population planning department, Leslie Corsa was a pioneer in the field of population and family planning in the U.S. and overseas. He was engaged in research on China's population at the time of his death. Wayne State professor Chen worked with Corsa in China, and his talk is a report on their joint findings. Reception follows. 7:30 p.m., School of Public Health Bldg. II, Washington Hts. at Observatory. Free. 764-7516.

***U-M Campus Orchestra: U-M School of Music.** U-M conducting graduate student Zuohuang Chen conducts this ensemble of non-music students in an all-Russian program that includes Rimsky-Korsakov's Russian Easter Overture, Stravinsky's Firebird Suite, and Tchaikovsky's Symphony No. 2 (Little Russian). 8 p.m., Hill Auditorium. Free. 763-4726.

***"What Happens after Death?": Rudolf Steiner Institute.** See 2 Tuesday. 8-10 p.m.

"Cloud 9": U-M PTP Ensemble Theater Com-pany. See 8 Monday. 8 p.m.

FILMS
No films.

10 WEDNESDAY

***Broiled Fish: Kitchen Port.** Cooking demonstra-
tion by Joelle McFarland of Monahan's Seafood
Market. Noon-1 p.m., Kitchen Port (Kerrytown).
Free. 665-9188.

"Celestial Spring": U-M Exhibit Museum
Planetarium. See 6 Saturday. 2:30 & 3:30 p.m.

***Drop-in Storytimes: Ann Arbor Public Library.**
See 2 Tuesday. 2:30-3 p.m.

U-M Men's Tennis vs. Notre Dame. 2:30 p.m.,
Track & Tennis Bldg., S. State at Hoover. \$1.
764-0244.

U-M Softball Doubleheader vs. Detroit. 3:30 p.m.,
varsity softball diamond next to Fisher Stadium.
\$1. 763-2159.

Just Friends: Ann Arbor Council for Traditional
Music and Dance House Concert (Washtenaw
Council for the Arts). This all-women Detroit-area
folk quartet led by Judy Morningstar of the Ruff-
water String Band plays everything from Celtic and
old-time music to ragtime and blues. Instruments
include hammered dulcimer, guitar, mandolin, and
banjo. 8 p.m., 1420 Brooklyn. Small donation.
769-1052.

***"Psalms, Concerts, and Dance": U-M School**
of Music Early Music Ensemble. Edward Par-
mentier directs the Early Music Ensemble's
Baroque Chamber Orchestra, Chorus, and wind
players in a concert celebrating the 300th birthday
of Handel and the 400th birthday of Heinrich
Schuetz. The program includes Handel's Concerto
Grosso in A minor and a suite of dance movements
from his operatic works; and by Schuetz: settings of
the Psalms of David, motets for unaccompanied
chorus, solo voice madrigals, and a work for viol
consort. 8 p.m., St. Thomas Catholic Church, 517
Elizabeth. Free. 763-4726.

***"Basically Beethoven 8": U-M School of Music.**
See 7 Sunday. 8 p.m.

"Cloud 9": U-M PTP Ensemble Theater Com-
pany. See 8 Monday. 8 p.m.

FILMS

HILL. "Play It Again, Sam" (Herbert Ross, 1972).
Woody Allen, Louise Lasser. Hillel, 7 & 8:45 p.m.
SS. "Animal House" (John Landis, 1978). John
Belushi. SA, 7, 9:30, & midnight.

11 THURSDAY

***Music at Mid Day: Michigan Union Arts Pro-**
grams. Clarinetist Jane Carl, a U-M music student,
performs works by Brahms and others. 12:15 p.m.,
Michigan Union Pendleton Room. Free. 763-5900.

***Ann Klein II: Jacobson's.** Fashion show featur-
ing Ann Klein II sportswear. 1 & 7 p.m., Jacob-
son's second level. Free. 769-7600.

"Celestial Spring": U-M Exhibit Museum Plane-
tarium. See 6 Saturday. 2:30 & 3:30 p.m.

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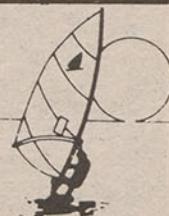
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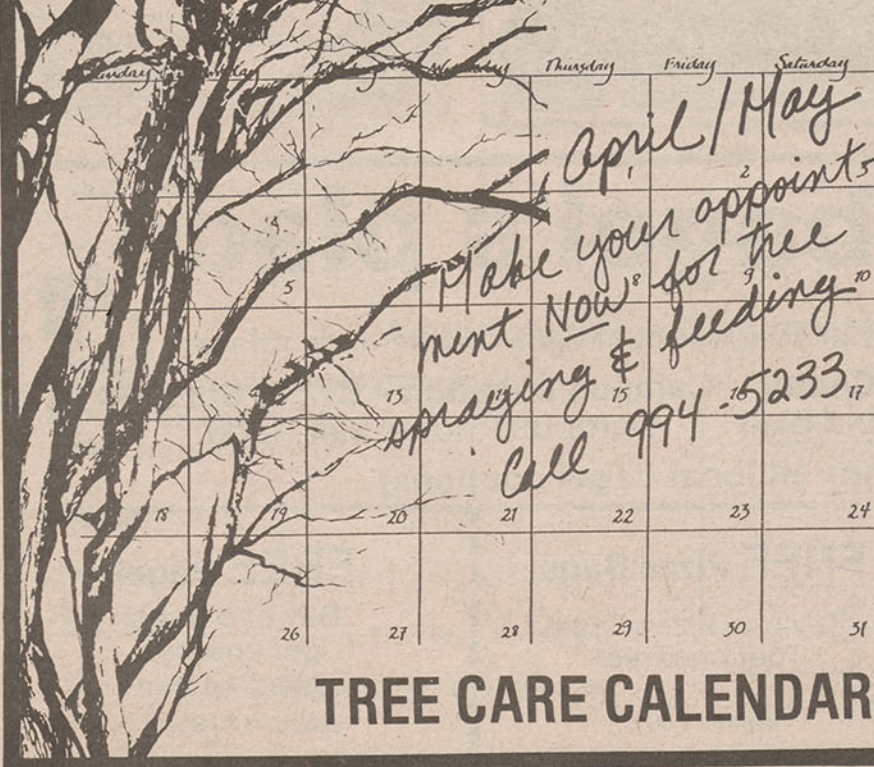
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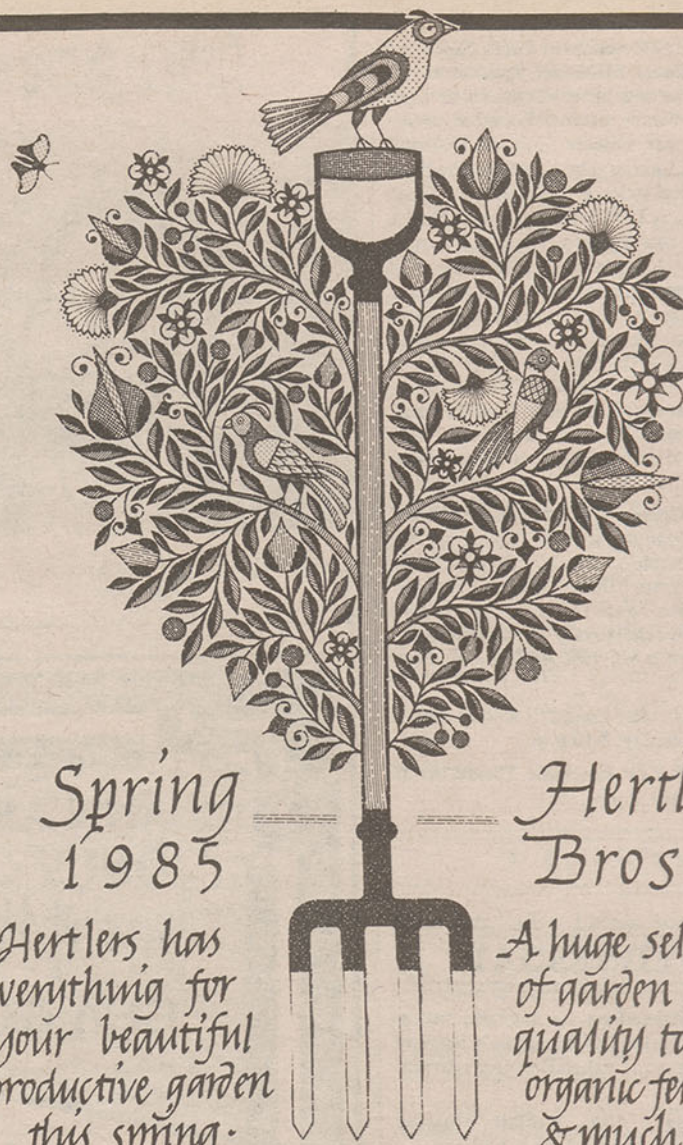
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TREE CARE CALENDAR



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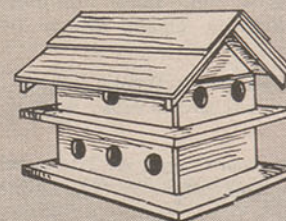
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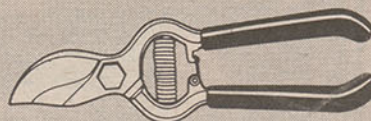
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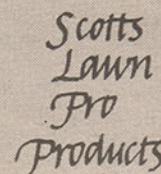
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***George Garrett: U-M English Department Fiction Reading.** A recent U-M English professor who now directs the University of Virginia creative writing program, Garrett is an accomplished poet, novelist, editor, and playwright. His five novels include the critically celebrated *The Succession*, a vividly imagined, powerfully told historical novel set in 17th-century England. 4 p.m., Rackham East Conference Room. Free. 764-5272.

"Thailand": Michigan League International Night. See 4 Thursday. 5-7:15 p.m.



Fourth Avenue People's Food Co-op and Wildflower Bakery celebrate their 10th birthday with a coffeehouse, Fri., April 12, and an open house, Sat., April 13.

***Bridal Seminar: Shower of Gifts.** Series of presentations by representatives from local businesses and community service agencies offering tips on how to organize your wedding plans. Refreshments. 7 p.m., Marriott Inn, 3600 Plymouth Rd. Free. Reservations suggested. 662-6162.

***Orientation: Fourth Avenue People's Food Co-op.** Also, April 27 (8:30-10 a.m.). Topics include the history and current state of the co-op movement and an overview of the People's Food Co-op structure. 7-8:30 p.m., People's Food Co-op, 212 N. Fourth Ave. Free. (Membership dues are \$12/year). Advance registration required. 994-9174.

***"Simplified Lifestyles": Bread for the World.** Informal discussion of how to live better on less. Bread for the World is a lay Christian movement focusing on world hunger and U.S. government policy. 7:30 p.m., First Presbyterian Church Founders Room, 1432 Washtenaw Ave. Free. 764-7165.

***"Hiking the Inca Trail": Sierra Club General Meeting.** Slide talk by club member Ken Langton. 7:30 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. at William. Free. 662-9395.

***"The Farm Debt Crisis": U-M New World Agricultural Group/Interfaith Council for Peace Land, Food, and Justice Committee.** Talk by Minnesota Department of Agriculture consultant Mark Ritchie, a member of the North American Farm Alliance and of the U.S. Farmers Association. 8 p.m., Modern Languages Bldg. Auditorium 4. Free. 764-1446.

***U-M Jazz Band: U-M School of Music.** Noted Detroit jazz trumpeter Louis Smith conducts. Program to be announced. 8 p.m., Rackham Auditorium. Free. 763-4726.

"Extremities": Performance Network (Washtenaw Council for the Arts). Also, April 12-14, 18-21, & 25-28. U-M graduate student Pauline Gagnon directs William Mastrosimone's controversially violent and disturbing drama about the revenge of a victim of an attempted rape. The play is set in a run-down New Jersey farmhouse where the peacefulness of a summer afternoon is shattered when a young punk walks in through an unlocked screen door and attacks one of the three women who share the house. The drama focuses on the victim's trauma and retaliation against her attacker, the reactions of her housemates, and the many legal obstacles and attitudinal barriers a rape victim confronts. Stars Atanas Ilitch and Mary McGuigan. Sunday performances are followed by discussions led by guest speakers. 8 p.m., Performance Network, 408 W. Washington. \$5 (Thurs.) & \$6 (Fri.-Sun.). \$1 discounts for students & seniors. Group rates available. Tonight only: two admissions for the price of one. 663-0681.

"The Clouds": Ann Arbor Civic Theater Main Street Production (Washtenaw Council for the Arts). Also, April 12-13, 18-20, & 25-27. Larry Rusinsky directs this adaptation of Aristophanes' ancient Greek comedy based on a creative, contemporary translation by William Arrowsmith. A dim-witted farmer flirts with the intellectual avant-garde in this loud, vulgar satire of sophistry in science,

law, and education. Incomparable intellectual slapstick. Stars Christopher Flynn, Terrance Auch, Liz Foster, Wendy Wright, Patti Attar, Leana Yefimov, Ellyn Rabinowitz, and Phil Milan. 8 p.m., Ann Arbor Civic Theater Bldg., 338 S. Main. Tickets \$5 in advance at the Civic Theater box office (M-F 1-4 p.m.) and at the door. 662-7282.

"Cloud 9": U-M PTP Ensemble Theater Company. See 8 Monday. 8 p.m.

"H.M.S. Pinafore": U-M Gilbert & Sullivan Society. See 3 Wednesday. 8 p.m.

"The Fourposter": Black Sheep Theater. Also, April 12-14, 18-21, & 25-28. David Curtis directs Jan de Hartog's award-winning comedy which takes a bedroom's-eye view of thirty-five years in a marriage. Centered in and around a couple's four-poster bed, the action traces their story from wedding night shyness through labor pains, child-rearing disagreements, and extramarital flirtations to their departure for smaller living quarters. Stars Coralie Parkins and Paul Bamford. 8:15 p.m., Black Sheep Theater, 118 E. Main, Manchester. Tickets \$5-\$7.50 in advance at the Michigan Theater and at the door. Group rates available. 428-7000.

Van Gunther: MainStreet Comedy Showcase. Also, April 12-13. This young comic blends a strong observational wit with refreshingly unhackneyed physical comedy. Preceded by two opening acts. Alcohol is served. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$5 (Thurs.), \$6 (Fri.-Sat.). 996-9080.

FILMS

AAFC. "Gentleman's Agreement" (Elia Kazan, 1947). Gregory Peck, Celeste Holm. AH-A, 7 p.m.

"To Kill a Mockingbird" (Robert Mulligan, 1963). Gregory Peck. Adaptation of the Harper Lee novel. AH-A, 9 p.m.

MED. "Cat on a Hot Tin Roof" (Richard Brooks, 1958). Paul Newman, Elizabeth Taylor. Adaptation of the Tennessee Williams play. Nat. Sci., 7:30 p.m.

"A Streetcar Named Desire" (Elia Kazan, 1951). Marlon Brando, Vivien Leigh. Another screen version of Tennessee Williams, this one a masterpiece. Nat. Sci., 9:30 p.m.

SS. "Airplane" (Jim Abrahams, David Zucker, & Jerry Zucker, 1980). Hilarious spoof of disaster movies. SA, 7 p.m. & midnight.

"M*A*S*H" (Robert Altman, 1970). Elliott Gould, Donald Sutherland, Sally Kellerman, Robert Duvall. SA, 9:30 p.m.

12 FRIDAY

U-M Women's Tennis vs. Illinois. 8:30 a.m., U-M Track & Tennis Bldg., S. State at Hoover. \$1. 763-2159.

***"Blacks, Nuclear War, and the U-M": Guild House Noon Luncheon.** Talk by U-M English professor Lemuel Johnson. Soup & sandwich lunch available (\$1); brown baggers welcome. Noon, Guild House, 802 Monroe. Free. 662-5189.

"Celestial Spring": U-M Exhibit Museum Planetarium. See 6 Saturday. 2:30 & 3:30 p.m.

1985 Ann Arbor Home & Leisure Living Show. Also, April 13-14. Approximately 100 exhibits, including kitchen and interior design, solar heating, insulation, security alarm systems, custom furniture and carpeting, paint and wallpaper, home construction, landscaping, swimming pools, and more. Also, a section of the show features home and business computer software and hardware, office equipment and furniture, and copying equipment. A new section of the show features recreational vehicles, sailboats, and powerboats. Also, a sale of tulips, hyacinths, and daffodils to benefit the American Red Cross. 3-9 p.m., U-M Track & Tennis Bldg., S. State at Hoover. \$3 (children, \$2). 769-2084.

U-M Softball Doubleheader vs. Indiana. 3 p.m., varsity softball diamond next to Fisher Stadium. \$1. 763-2159.

"Nash at Nine, Or, Progress May Have Been All Right Once, But It Went On Too Long": EMU Players. Also, April 13 & 19-20. Ken Stevens directs EMU drama students in a dinner-theater production of this 1968 Broadway musical comedy revue based on the verses of Ogden Nash. Milton Rosenstock composed the music in collaboration with Nash, who wrote some new verses for this revue. It features Nash's richly humorous playfulness with words and his disarming blend of sharp satire and charming sentimentality. The revue is organized in terms of five themes: language, the American environment, love and marriage, American social life, and aging. 6:30 p.m. (dinner), 8 p.m. (show), Hoyt Conference Center, EMU campus, Ypsilanti. \$15 (includes dinner). 487-1221.



Friday - April 12 Celebrate National Nurse-Midwifery Week

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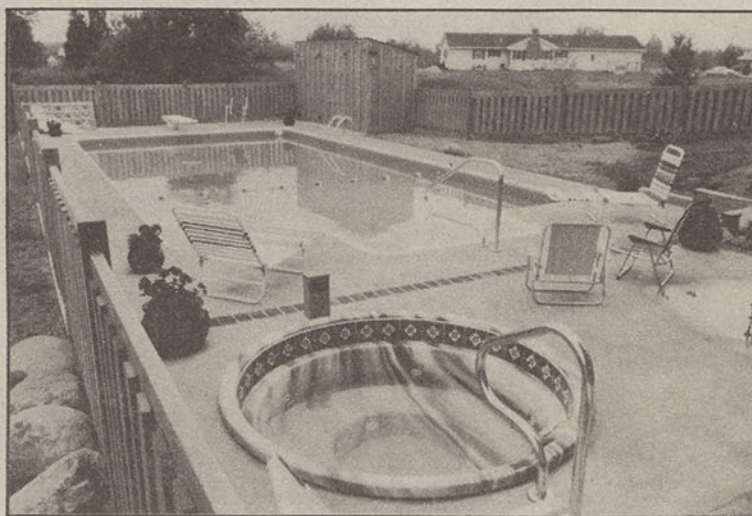
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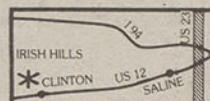
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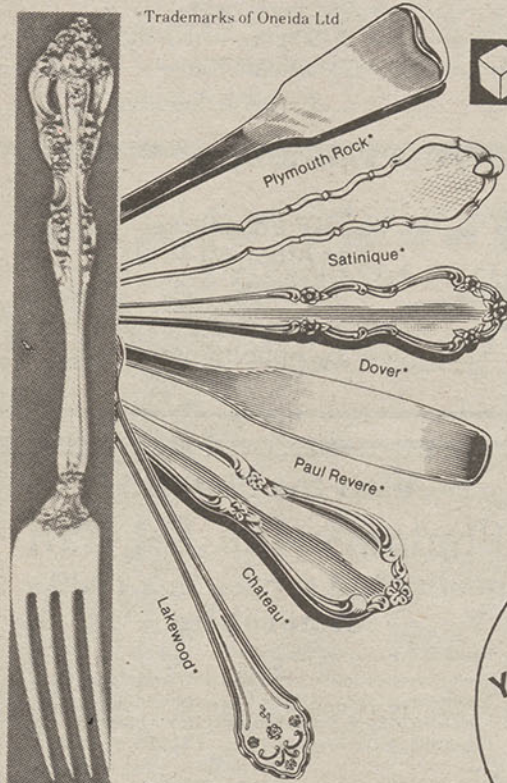


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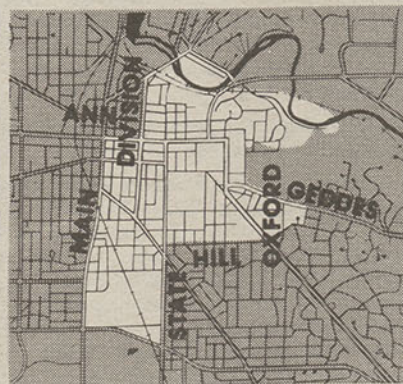
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★ **Coffeehouse: Fourth Avenue People's Food Co-op/Wildflower Bakery 10th Birthday Celebration.** Entertainment by a variety of local artists, including rock pianist Dave Jacobson, Afro-jazz dancer Jesse Richards, the folk & classical music duo of dulcimer player Betsy Cook and guitarist Roger Marcus, classical pianist Walid Howrani, singer/guitarist Gretchen Broman, modern dancers Susan Cowling and Lisa Dershin, poetry readings by Susan Mumm, and more. Refreshments. 7-10 p.m., Friends Meeting House, 1420 Hill St. Free. 769-0095.

3rd Annual Spring Winefest: Ann Arbor Art Association (Washtenaw Council for the Arts). Auction of rare and interesting wines, from modestly priced wines for beginners in wine appreciation to unusual vintages for those with established cellars who want to enhance their stock. Also to be auctioned are a "wine lover's package" from Republic Airlines and Lovejoy Tiffany Travel (round trip airfare for two to San Francisco and transportation to the Napa Valley for a five-day vacation that includes a hot-air balloon ride and winery tours) and dinner for eight at Escoffier with auction chairman Gary Andrus, who is a winemaker at Pine Ridge Winery in Napa, California. Entertainment before and after the auction by Larry Manderville and Friends, a jazz combo led by popular local jazz pianist Manderville. Wines and culinary specialties from more than two dozen area restaurants and caterers for sampling. 7 p.m. (silent auction), 8 p.m. (live auction), Ann Arbor Inn. \$25. The Winefest usually sells out quickly, so make your reservations as soon as possible. 994-8004.

Martin Bell: First United Methodist Church. A concert of original songs and stories by Martin Bell, an Ann Arbor Episcopal priest who has written several collections of stories on moral and theological themes, including *The Way of the Wolf* and *Nenshu and the Tiger*. Bell's son Mark accompanies him on guitar. 7:30 p.m., First United Methodist Church sanctuary, 120 S. State. \$1. 662-4536.

★ **AstroFest 146: U-M Exhibit Museum/U-M Department of Aerospace Engineering.** Features space-shuttle slides and films never shown before, with an emphasis on Mission 51-A, the first to retrieve a malfunctioning satellite from orbit. Also, taped voices of Ann Arbor's Jack Lousma and other astronauts describing what it feels like to be launched in the shuttle, including a live recording during the only night launch. And the U-M's incomparable space popularizer Jim Loudon tells you what's known about the classified military flight of the shuttle in January and about the setbacks since. 7:30 p.m., Modern Languages Bldg. Auditorium 3. Free. 426-5396.

John Hartford: The Ark. This Grammy Award-winning songwriter first came to national attention as a regular on the old Glen Campbell TV show in the late 60s. Hartford is also a virtuoso fiddler and banjoist and hyper-energetic performer who entertains as much with his offbeat observations and manic personality as with his music. 7:30 & 9:30 p.m., The Ark, 637 1/2 S. Main. Tickets \$8.50 in advance at Schoolkids' and Herb David Guitar Studio, and at the door. 761-1451.



Perry Perrault's U-M Mime Troup is back with its 5th Annual Spring Show, April 12-14, with a special children's matinee on April 13.

Bi-weekly Meeting: Expressions. Also, April 26. Tonight's topics for this adult discussion group: "Is Dependency a Dirty Word?", "Who Are My Multiple Personalities?", and "New Games." Casual dress; refreshments and socializing. 7:30 p.m., First Unitarian Church, 1917 Washtenaw Ave. No admittance after 8:45 p.m. \$3. 971-3826 (eves.).

International Folk Dancing: U-M Folk Dance Club. Every Friday. Beginning instruction, followed by request dancing. No partner necessary. 8-11 p.m. Angell School gymnasium, 1608 S. University. \$1.50. 665-0219.

★ **U-M Res** directs this Vivaldi's G bath, and f accompanying Auditorium



U-M senior Kilgus, Zorich-Johns group won

★ **U-M School of** Rachleff ensembles Auditorium

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***U-M Residential College Singers.** Linda Jones directs this 40-voice ensemble in performances of Vivaldi's Gloria (with orchestra), Fromm's Sabbath, and four pastorales by Effinger (with oboe accompaniment). 8 p.m., Residential College Auditorium, East Quad. Free. 763-0176.



U-M senior dance majors Alison Alexander, Kelli Kilgus, Zazel-Cheva O'Garra, and Linda Goodrich-Johnson present a concert of original solo and group works. Fri.-Sat., April 12-13.

***U-M Symphony Band/Concert Band:** U-M School of Music. H. Robert Reynolds and Larry Rachleff conduct these popular U-M student ensembles. Program to be announced. 8 p.m., Hill Auditorium. Free. 763-4726.

Peter "Madcat" Ruth: Pound House Children's Center Benefit. Solo concert performance by Ann Arbor's spellbinding, super-kinetic blues, jazz, and folk harmonica virtuoso, with additions of guitar, thumb piano, Jew's harp, and a wide assortment of whistles and percussion instruments. Proceeds to benefit the scholarship fund of Pound House, the multi-cultural day-care center on the U-M campus. 8 p.m., Michigan Union Ballroom. Tickets \$5 in advance at the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets, and at the door. 763-TKTS.

Synchrony: Kerrytown Concert House. Synchrony is the Ann Arbor-based duo of flutist Jill Felber and pianist Robert Conway, both featured performers with the Detroit Contemporary Chamber Ensemble. Formed in 1980, Synchrony has commissioned and premiered several new works and has performed in chamber series at colleges and universities throughout the Midwest. Tonight's program of 20th-century music includes works by Poulenc, Dutilleul, Chatman, Kurtz, Castiglioni, and Hindemith. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$6 (students & seniors, \$5). For reservations, call 769-2999.

"Remnants": U-M Dance Department. Also, April 13. Contemporary dance concert choreographed by four U-M senior dance majors: Alison Alexander, Linda Goodrich-Johnson, Kelli Kilgus, and Zazel-Cheva O'Garra. Each choreographer presents one solo and one group work. Goodrich-Johnson's "Suite Dreams" is an exploration of dream worlds set to an eclectic collage of music by Mozart, Corey Hart, and Benny Goodman. Alexander's "Bound to This Physical Plane, We Seek for the Victorious Ray," a three-part abstract work, builds from subtly slight movements into a powerful athleticism. It incorporates poetry by U-M alumnus Richard Loranger and is set to music by David Byrne and the Tom Tom Club. O'Garra's "Rebecca A" is an exploration of the relationship between mothers and daughters. 8 p.m., U-M Dance Department Bldg. Studio A, 1310 N. University Court. \$3. 763-5460.

5th Annual Spring Show: U-M Mime Troupe. Perry Perrault directs this spirited, popular ensemble of U-M student and community performers in a program that blends new and repertory pieces, including "The Execution," "The Musicians," "Cruisin'," "Melodrama," "Olympic Parody," "Dance-a-thon," "Love Letters," "Take It to the Zoo," "Leaves," and more. Styles range from abstract and allegorical to realistic silent dramatic and comic vignettes. A children's matinee on April 13 features specially adapted versions of skits in the evening program, along with additional children's pieces, including "Popcorn," "The Heart," and "Slapstick." 8 p.m., U-M School of Education Bldg. Schorling Auditorium, 610 E. University. Tickets are \$4.50 (students & seniors, \$3.50) and \$2 for children at Saturday's matinee. Sold in advance at the Michigan Theater and at the door. 668-8397.

"Merry Poopins": Galens Medical Society Smoker. Also, April 13. U-M medical students

John Robertson and Cathy Chartier direct a cast of U-M medical students in this original dramatic spoof of medical school life. Proceeds to benefit the Galens Society's fundraising activities for children's health causes. 8 p.m., Michigan Theater. \$5. 668-8397.

"Cloud 9": U-M PTP Ensemble Theater Company. See 8 Monday. 8 p.m.

"The Clouds": Ann Arbor Civic Theater Main Street Production. See 11 Thursday. 8 p.m.

"H.M.S. Pinafore": U-M Gilbert & Sullivan Society. See 3 Wednesday. 8 p.m.

"Extremities": Performance Network. See 11 Thursday. 8 p.m.

"The Fourposter": Black Sheep Theater. See 11 Thursday. 8:15 p.m.

Van Gunther: MainStreet Comedy Showcase. See 11 Thursday. 8:30 & 11 p.m.

Koko Taylor: Aubree's Second Floor. See 13 Saturday. 9:30 p.m., Aubree's Second Floor, 39-41 E. Cross St., Ypsilanti. \$5. 483-1870.

FILMS

AAFC. "The Decline of Western Civilization" (Penelope Spheeris, 1981). Documentary of the L.A. punk scene features interviews with and concert footage of X, the Circle Jerks, Black Flag, and others. MLB 4; 7 p.m. **"D.O.A."** (Lech Kowalski, 1981). Documentary of the Sex Pistols' 1978 American tour. MLB 4; 9 p.m. **AAFC/CG/CZ. "Stranger than Paradise"** (Jim Jarmush, 1984). Offbeat comedy about three Hungarian immigrants trying to find a place for themselves in the U.S. See "Coming Cinema Attractions." AH-A, 7, 8:40, & 10:20 p.m. **ACTION. "Mr. Smith Goes to Washington"** (Frank Capra, 1939). James Stewart. Nat. Sci., 7 p.m. **"You Can't Take It with You"** (Frank Capra, 1938). James Stewart, Jean Arthur, Lionel Barrymore. Nat. Sci., 9:15 p.m. **SS. "The Natural"** (Barry Levinson, 1984). Robert Redford. Adaptation of the Bernard Malamud novel. SA, 7 p.m. & midnight. **"Tiger Town"** (1984). Roy Scheider, Justin Henry, Sparky Anderson, Ernie Harwell, Al Ackerman. SA, 9:30 p.m.

13 SATURDAY

6th Annual Spring Fun Run: Washtenaw County Parks and Recreation Commission. Runs of 3.1 and 7.6 miles. Trophies for 1st, 2nd, and 3rd in male and female divisions, and medallions for next 44 finishers. All participants receive T-shirts. 8-8:45 a.m. (check-in), 9 a.m., County Recreation Center, 4133 Washtenaw Ave. (entrance on Hogback). \$6 on or before April 4; \$7 after April 4 and on day of run. 973-2575.

Spring Sale: Stone School Cooperative Nursery. Sale of good-condition used children's items, including toys, books, clothing, and more. 9 a.m.-1 p.m., King of Kings Lutheran Church, 2685 Packard Rd. 971-4820.

***"Ann Arbor History": Ann Arbor Recreation Department Explore Your City Series.** Bus tour of Ann Arbor's early buildings and homes with commentary from Ann Arbor's unofficial city historian Wylan Stevens, an unfailingly informative and enthralling raconteur. 9:30 a.m.-noon, Slauson School parking lot, 1019 W. Washington. \$6. 994-2326.

***Eden Foods: Fourth Avenue People's Food Co-op/Wildflower Bakery 10th Birthday Celebration.** Demonstration of how to use various Eden Foods products, including seaweeds, soy milks, condiments, and more. Free samples and recipes. 10 a.m.-2 p.m., Fourth Avenue People's Food Co-op, 212 N. Fourth Ave. Free. 994-9174.

***"Carob": Ypsilanti Food Co-op Cooking Encounters.** Carob recipes, samples, and information. 10 a.m.-2 p.m., Ypsilanti Food Co-op, 312 N. River St., Depot Town, Ypsilanti. Free. 483-1520.

***Knife Sharpening Clinic: Kitchen Port.** Bring in your old knives and have them sharpened for a nominal fee. Also, a display of wares from Chicago Cutlery. 10 a.m.-2 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

1985 Ann Arbor Home & Leisure Living Show. See 12 Friday. 10 a.m.-9 p.m.

U-M Women's Tennis vs. Purdue. 10 a.m., U-M Track & Tennis Bldg., S. State at Hoover. \$1. 763-2159.

"Celestial Spring"/"Starbound": U-M Exhibit Museum Planetarium. See 6 Saturday. 10:30 & 11:30 a.m., 1:30, 2:45, & 4 p.m.

"The Look of Spring": Annual March of Dimes Birth Defects Foundation Fashion Show. Guest commentator is Ann Arbor's Judith Dow, who was

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a Civic Theater favorite here before making a name for herself as a musical theater and pops singer with symphony orchestras throughout the country and on TV and records. Jacobson's fashions preview what you can expect to see in Ann Arbor, New York, and Paris this spring. Celebrity models include classical singer Constance Barron, former astronaut and Republican U.S. Senate candidate Jack Lousma and his daughter, and state senator Lana Pollack. Door prizes from Dale Fisher Gallery, Wilkinson's Luggage Shop, Burroughs Farms, Heidi's at Briarwood, Matthew C. Hoffmann, and others. 11:30 a.m. (cocktails), 12:30 p.m. (lunch), 1:30 p.m. (fashion show), Michigan League. \$15 (includes lunch). For reservations, call 761-6331.

★Pre-March Rally: Steering Committee of the April Actions for Peace, Jobs, and Justice. A send-off for those going to Washington, D.C., for the April 20 march to protest U.S. military intervention in Central America, the federal military budget, South African apartheid, and racism in the U.S. \$48 round-trip tickets for buses to D.C. leaving the Michigan Union at 9:30 p.m. on April 19 are available from the U-M Latin American Solidarity Committee, 4038 Michigan Union. Noon, U-M Diag. Free. 662-7236.

U-M Men's Tennis vs. Minnesota. 1 p.m., U-M Track & Tennis Bldg., S. State at Hoover. \$1. 764-0244.

★U-M Rugby Football Club vs. Grand Rapids. 2 p.m., Mitchell Field, Fuller Rd. Free. 763-4560.

★"Social Security Endangered?": Gray Panthers of Huron Valley Community Open Meeting. Talk by U-M economics professor Paul Courant, who is also director of the U-M Institute of Public Policy Studies. Discussion follows. Gray Panthers is an intergenerational group for all ages. All invited. 2-4 p.m., Fire Station 2nd floor conference room, 111 N. Fifth Ave. Free. 483-4889.

Jim Aikens' Musical Revue. See 1 Monday. 2 p.m.

5th Annual Spring Show: U-M Mime Troupe. See 12 Friday. 2 p.m. (children's show) & 8 p.m.

"H.M.S. Pinafore": U-M Gilbert & Sullivan Society. See 3 Wednesday. 2 & 8 p.m.

U-M Softball Doubleheader vs. Indiana. 3 p.m., varsity softball diamond next to Fisher Stadium. \$1. 763-2159.

★Fellowship and Potluck: Salvation Army. Potluck dinner followed by a performance by the popular Southern Gospel Boys from Ypsilanti. Bring a dish to pass and your own table service. All invited. 6:30 p.m. (potluck), 7:15 p.m. (entertainment), Salvation Army Citadel, 100 Arbana (off W. Huron). Free. 668-8353, 665-0396.

"Nash at Nine, Or, Progress May Have Been All Right Once, But It Went On Too Long": EMU Players. See 12 Friday. 6:30 p.m.

★Open House: Fourth Avenue People's Food Co-op/Wildflower Bakery 10th Birthday Celebration. Refreshments include soup, bread, and cake. A chance to meet Co-op board members, store staff, and members. All invited. 7-9 p.m., Wildflower Bakery, 208 N. Fourth Ave. Free. 769-0095.

★"Night of the Amphibians": Waterloo Natural History Association. Carol Strahler and Almuth Tschunko lead an evening of calling for spring peepers, chorus frogs, wood frogs, leopard frogs, American toads, and more. Bring a flashlight, and be prepared to get your feet wet. 7 p.m., Waterloo Nature Center parking lot, Bush Rd., Chelsea. (Take M-14/I-94 west to exit 157, go north on Pierce Rd. to Bush Rd., go left onto Bush Rd. for about 1/2 mile. The entrance is on the left.) Free. 769-0681.

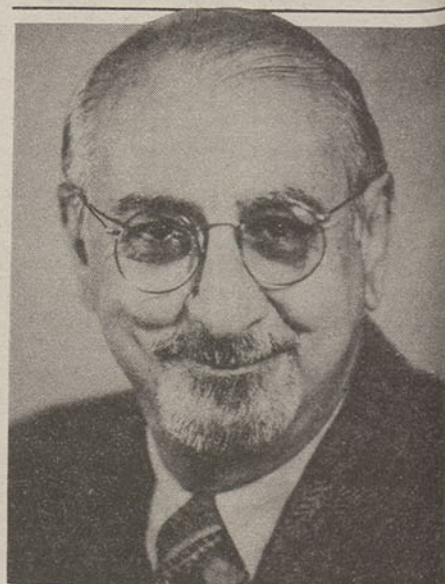
Jeffrey Solow: Ann Arbor Society for Musical Arts Annual Festive Benefit Evening. Recital of a program of Romantic-era music by this internationally famous cellist who joined the U-M music faculty this year. A former student of the renowned cellist Gregor Piatigorsky, Solow has performed at festivals around the world, including Spoleto, Newport, La Gasse, Amsterdam, and Marlboro, and he has toured with the Music from Marlboro group. He also has twelve recordings to his credit. Proceeds to benefit the society's scholarship program for young Ann Arbor musicians. 7:30 p.m. (concert), 9 p.m. (dinner), Women's City Club, 1830 Washtenaw Ave. \$25 (includes dinner). Advance reservations required. 663-2068.

Swingin' A's Square Dance Club. Also, April 27. With caller Ted Shaw. All invited. 8-11 p.m., Forsythe School, 1655 Newport Rd. \$5 per couple. 662-6673, 971-3832.

Square and Contra Dance. Live string band music by The Lil Pegheads. Caller is Rich MacMath. Beginners welcome; all dances taught. Casual dress. No partners necessary. 8-11:30 p.m., Pittsfield

Grange Hall, Ann Arbor-Saline Rd. (one-half mile south of I-94). \$3.50 (includes refreshments). 668-0568, 663-8770.

125th Annual Spring Concert: U-M Men's Glee Club. Patrick Gardner directs this international award-winning chorus in a diverse program of classical, popular, and campus songs. 8 p.m., Hill Auditorium. \$3-\$6 (students, \$2). 764-0583.



Friends, colleagues, and students of the late U-M composer George Cacioppo celebrate his genius with concerts featuring the U-M Contemporary Directions Ensemble, Sinewaves Studios, and several of Cacioppo's former Once Group associates, Sat.-Sun., April 13-14.

Rosalie Sorrels: The Ark. One of the finest and most credible interpreters of traditional songs around, Sorrels has also written several sardonic, memorable originals, including the well-known "Always a Lady." *Rolling Stone* aptly describes her music as "warm, funky, hard-driving, and bluesy-sweet." She has a large and devoted local following. 8 p.m., The Ark, 637 1/2 S. Main. \$6 at the door. 761-1451.

★"A Concert in Memory of George Cacioppo": U-M School of Music Contemporary Directions Ensemble. Carl St. Clair conducts this adventurous, high quality U-M music student ensemble in a concert honoring the late U-M music professor George Cacioppo. A founding member of the legendary Once Group in Ann Arbor in the 1960s, Cacioppo is regarded by many contemporary music people here and around the country as an undiscovered American genius whose compositions are at once greatly innovative and astonishingly beautiful.

The program includes "Music for Two Trumpets and Strings," an early work written in memory of Arnold Schoenberg; "String Trio," Cacioppo's sole work in the 12-tone idiom; "Mod 3," a piece commissioned by the great string-bass virtuoso Bertram Turetzky; and "Cassiopeia," Cacioppo's most famous and influential work. Also, the premiere of two works written in memory of Cacioppo: "Lament," a piece for clarinet, oboe, and bassoon composed by Cacioppo's friend and former Contemporary Directions Ensemble director Syd Hodkinson; and "Hill of Vision," Barrett Kallellis' setting of the poetry of James Stephens for bass soloist and chamber orchestra, with soloist John Henkel. The Cacioppo celebration continues tomorrow night with a concert presented by Sinewaves Sessions (see listing). 8 p.m., Rackham Auditorium. Free. 763-4726.



Waterloo Nature Center naturalists host "Night of the Amphibians," a wetland walk at dusk, Sat., April 13.

"Remnants": U-M Dance Department. See 12 Friday. 8 p.m.

"Cloud 9": U-M PTP Ensemble Theater Company. See 8 Monday. 8 p.m.

"The Clouds": Ann Arbor Civic Theater Main Street Production. See 11 Thursday. 8 p.m.

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"Extremities": Performance Network. See 11 Thursday. 8 p.m.

"The Fourposter": Black Sheep Theater. See 11 Thursday. 8:15 p.m.

Van Gunther: MainStreet Comedy Showcase. See 11 Thursday. 8:30 & 11 p.m.

Koko Taylor: Prism Productions. A very popular performer with Ann Arbor audiences, Taylor is one of the masters of the otherwise all-male electric blues tradition associated with Muddy Waters and Howling Wolf. Her singing is both gorgeous and gritty, at once fierce, fiery, and luxuriously indolent. Her recordings of such songs as "Wang Dang Doodle" and "You Can Have My Husband, But Don't Mess with My Man" are blues classics. 9:30 p.m., Rick's American Cafe, 611 Church. \$4. 996-2747.

FILMS

AAFC/CG/C2. "The Ballad of Narayama" (Shohei Imamura, 1983). Ann Arbor premiere of this tale, set in a remote village in 19th-century Japan, of a feisty matriarch who must prepare to die in the mountains to make room for new life. Winner of the 1983 Cannes Film Festival Golden Palm. See "Coming Cinema Attractions." Japanese, subtitles. AH-A, 7 & 9:15 p.m. ACTION. "Zorba the Greek" (Michael Cacoyannis, 1964). Anthony Quinn, Alan Bates, Irene Papas. MLB 4; 7 & 9:30 p.m. CG. "The Big Chill" (Lawrence Kasdan, 1983). Slick, funny, poignant tale of the reunion of a group of friends who were students at the U-M in the 60s. Nat. Sci., 7 & 9:05 p.m. HILL. "West Side Story" (Robert Wise & Jerome Robbins, 1961). Natalie Wood, George Chakiris, Rita Moreno. Hillel, 8 p.m. MED. "Singin' in the Rain" (Stanley Donen & Gene Kelly, 1952). Gene Kelly, Debbie Reynolds, Donald O'Connor. See "Coming Cinema Attractions." MLB 3; 7:30 & 9:30 p.m. SS. "The Natural" (Barry Levinson, 1984). Robert Redford. Adaptation of the Bernard Malamud novel. SA, 7 p.m. & midnight. "Tiger Town" (1984). Roy Scheider, Justin Henry, Sparky Anderson, Ernie Harwell, Al Ackerman. SA, 9:30 p.m.

14 SUNDAY

Briarwood Run: Briarwood Merchants Association/Ann Arbor Track Club. 5 km (3.1-mile), 10 km (6.2-mile), and 20 km (12.4-mile) runs along rural roads and slightly rolling hills. Awards go to overall winners and for top five male and female finishers in various age divisions. Also, Open Team Championship goes to declared team with top three finishers, and Neighborhood Corporate Team awards go to team with most participants finishing in all events combined. Merchandise drawings. 9 a.m., southwest corner of Briarwood Mall. \$6 before April 6; \$9 after April 6 and day of race. 769-9610, 665-7052.

1985 Ann Arbor Home & Leisure Living Show. See 12 Friday. 10 a.m.-6 p.m.

U-M Men's Tennis vs. Wisconsin. 1 p.m., U-M Track & Tennis Bldg., S. State at Hoover. \$1. 764-0244.


"Starbound": U-M Exhibit Museum Planetarium. See 6 Saturday. 1:30, 2:45, & 4 p.m.

Annual Spring Dance Recital: Ann Arbor "Y." An afternoon of various forms of dance, including ballet, jazz, tap, modern, Middle Eastern beledi, and aerobic dancing. Features solo works by "Y" dance instructors and presentations by the "Y" 's three performing dance ensembles. 2 p.m., Ann Arbor "Y" main gym, 350 S. Fifth Ave. at William. \$1 (children under 10, free). 663-0356.

*Voice Masterclass: Kerrytown Concert House. A chance to watch recently retired U-M voice professor Eva Likova work with gifted singers from the Great Lakes region. Local pianist Jim Wilhelmsen is the accompanist. Now based in New York City, Likova has a reputation as one of the country's finest voice teachers, and her former students perform in opera houses and with major symphony orchestras throughout the world. Her own performing career included ten years as a leading soprano with the New York City Opera and appearances in several major international opera houses. 2-4 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$5. 769-2999.

"Cloud 9": U-M PTP Ensemble Theater Company. See 8 Monday. 2 p.m.

*"Country and Village Schools of Washtenaw: Community Conflict and Consensus": Washtenaw County Historical Society. Slide talk by U-M education professor David L. Angus. 2:30 p.m., American Legion Hall, 1035 S. Main. Free. 663-8826.



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(LISTING DEADLINE: JUNE 28, 1985)

"The Fourposter": Black Sheep Theater. See 11 Thursday. 3:30 p.m.

"Birthday Bouquet": Ann Arbor Cantata Singers (Washtenaw Council for the Arts). This accomplished local choral ensemble with a rapidly growing reputation concludes its 1984-1985 season with a concert celebrating the 300th birthdays of J.S. Bach and G. F. Handel and the 400th birthday of Heinrich Schuetz. Bradley Bloom conducts, with live accompaniment provided by the Ann Arbor Chamber Orchestra. Program: Bach's Canata No. 150 ("Nach dir, Herr, verlanget mich"), Handel's "Dixit Dominus" (Psalm 110), Schuetz's "Wohl dem, der den Herren furchtet," and Vaughan Williams's Mass in G minor. The concert is supported by grants from the Michigan Council for the Arts and the National Endowment for the Arts. 4 p.m., St. Andrew's Episcopal Church, 306 N. Division. \$6 (students & seniors, \$4). 995-3014.

"A Celebration of George Cacioppo: The Artist and the Man": Sinewave Studios. See 13 Saturday. Today, two concerts sandwiched around a gourmet Italian dinner featuring some of Cacioppo's favorite dishes. The program includes all of Cacioppo's piano works, including the famous "Cassiopia" and the world premiere of "Piano Pieces 4-10"; two organ works, "Holy Ghost Vacuum" and "Dream Concert"; and the work Cacioppo regarded as his best, "Time on Time in Miracles," a large ensemble work conducted by Ann Arbor Chamber Orchestra director Carl Daehler.

Performers include many of Cacioppo's colleagues and students, many of whom perform original compositions dedicated to Cacioppo. The celebrated contemporary composer and performance art pioneer Robert Ashley premieres his "Atalanta Choral"; the electronic music pioneer Gordon Mumma premieres his "Epitaph for George," a memorial work for string trio and tape; Sinewaves Studios co-director Gerard Pape premieres his "In Memoriam: George Cacioppo," a work for eight trombones, percussion, and tape; Sinewaves founder Gerald Brennan presents his "Piano Concerto No. 1"; the prominent U-M composer and pianist William Albright performs Cacioppo's piano music and his own "Sonata for Saxophone and Piano"; local composer and WCBN DJ Arthur Durkee premieres his tape piece, "Elegy for George"; and Donald Scavarda, a Once Group member known for his innovative combinations of advanced instrumental technique and film, presents a two-minute film about Cacioppo, "The Composer and Himself." This event is being videotaped by Ann Arbor's Eyemediae Video Showcase. 6 & 8:30 p.m. (concerts), 7:30 p.m. (dinner), First Unitarian Church Jackson Auditorium. Concert tickets \$4 for each show at the Michigan Theater, Liberty Music, Schoolkids, and P.J.'s Used Records. Dinner tickets \$5 at the door. Seating limited. 971-2110, 668-0016.

"Extremities": Performance Network. See 11 Thursday. Today's performance is a benefit for the Assault Crisis Center and SAFE House. To make reservations for benefit tickets, call 971-9780 or 973-0242. 6:30 p.m.

★Chamber Music Concert: U-M Residential College. Jane Heirich directs an ensemble of U-M Residential College students in a performance of chamber music from different eras. Program to be announced. 8 p.m., U-M Residential College Auditorium, East Quad, 701 E. University. Free. 763-0176.

5th Annual Spring Show: U-M Mime Troupe. See 12 Friday. 8 p.m.

Dr. John: Prism Productions. Mac "Dr. John" Rebennack is a prolific songwriter with a voice at once silken and gravelly, but he is best known as the reigning master of New Orleans-style piano. His blend of R&B, gospel, boogie, blues, and funk is rooted in a long tradition shaped by the likes of Fats Domino, Huey Smith, and Dr. John's mentor, Roy "Professor Longhair" Byrd. He established his reputation among musicians as a sessions player in the 50s and 60s before gaining his own audience through his adopted persona as "Dr. John, the Night Tripper." His first solo piano LP, 1982's universally acclaimed "Dr. John Plays Mac Rebennack," features freshly interpretive tributes to Professor Longhair, Roosevelt Sykes, Pinetop Perkins, and other past masters of the tradition he embodies. 8 & 10 p.m., The Blind Pig, 208 S. First St. Tickets \$9.50 at Schoolkids, P.J.'s Used Records, and The Blind Pig. 996-8555.

Benefit Celebration: Ann Arbor Coalition against Rape. Dancing to the popular all-women jazz-flavored rock 'n' roll quintet Herizon, along with entertainment by other local women musicians to be announced. 9 p.m., Michigan Union Ballroom. Sliding scale donation. 994-9100.

Open Mike Night: MainStreet Comedy Showcase. See 7 Sunday. 9 p.m.

FILMS

AAFC. "Unfinished Piece for Player Piano" (Nikita Mikhalkov, 1977). Tale of lost love regained, loosely based on Chekhov's play, "Platonov." See "Coming Cinema Attractions." Russian, subtitles. AH-A, 7 & 9 p.m. HILL. "Fiddler on the Roof" (Norman Jewison, 1971). Chaim Topol. Popular musical set in a turn-of-the-century East European village about a dairyman's struggle to sustain his family's Jewish traditions. Hillel, 8 p.m. MED. "Muscle Beach Party" (William Asher, 1964). Annette Funicello, Frankie Avalon. MLB 4; 7 p.m. "The Batman Movie" (Leslie Martinson, 1966). Adam West, Burt Ward, Burgess Meredith, Cesar Romero. MLB 4; 8:30 p.m. MTF. "Star Trek: The Movie" (Robert Wise, 1979). William Shatner, Leonard Nimoy. Mich., 1:30 & 7 p.m. "Star Trek II: The Wrath of Khan" (Nicholas Meyer, 1982). William Shatner, Leonard Nimoy, Ricardo Montalban. Mich., 4 & 9:30 p.m. SS. "The Natural" (Barry Levinson, 1984). Robert Redford. Adaptation of the Bernard Malamud novel. SA, 7 p.m. "Tiger Town" (1984). Roy Scheider, Justin Henry, Sparky Anderson, Ernie Harwell, Al Ackerman. SA, 9:30 p.m.

15 MONDAY

"Folk Medicine and Shamans of Central Mexico": Faculty Women's Club Lunch and Listen. Talk by U-M College of Pharmacy dean Ara Paul. 11:30 a.m.-1 p.m., Michigan League Michigan Room. \$5.50 (includes buffet lunch). Advance reservations required. 662-3426, 662-6253.

Jim Aikens' Musical Revue. See 1 Monday. 2 p.m.

Opening Day: Ann Arbor Soccer Association. First evening of play in the Monday/Wednesday night Open, Women's, and Instructional Leagues. The Tuesday/Thursday night Open League begins play tomorrow. No experience necessary. All levels of play in each league. Anyone age 15 or older is eligible to play. If spots are still open, you can register tonight or tomorrow night, but don't wait until the last minute. Entry forms available at Stein & Goetz and Eric's Sporting Goods. 6 p.m., Fuller Recreation Area soccer fields, Fuller Rd. \$26 per player for 8-week season. 663-9017.

★"Soil Analysis and Improvement Workshop": Washtenaw County Cooperative Extension Service. Jerry Fischer of the USDA Soil Conservation Service discusses "Improving Soil Structure," and Washtenaw County Cooperative Extension Service horticultural agent Roberta Lawrence discusses "Plant Nutrition." Co-sponsored by the Raisin River Chapter of the Organic Growers of Michigan and the Land, Food, and Justice Committee of the Interfaith Council for Peace. 7-10 p.m. Chelsea High School Room 118, Washington Rd. (off Freer halfway between old US-12 and Dexter-Chelsea Rd.). Free. 663-1870.

"The New Frontier": Performance Network Works in Progress (Washtenaw Council for the Arts). Staged reading of Hopwood Award-winning playwright Albert Sjoerdsma's two-act drama about the relationship between two down-and-outers and a 17-year-old hood, all of whom attempt to manipulate each other for personal benefit. The play is a companion piece to "Murphy's Cat," one of four earlier Sjoerdsma plays which have been given readings at the Network. 7 p.m., Performance Network, 408 W. Washington. \$2. 663-0681.

★"Travelers' Tales": New Dimensions Study Group. All invited to share personal stories of journeys of internal transformation. 7:30 p.m., Geddes Lake Townhouses community bldg., 3000 Lakehaven Drive (off Huron Pkwy. just south of Glacier Way). Free. 971-0881 (eves.).

"Letter from Nicaragua": Eyemediae Video Showcase. Home video with narration by George Manupelli, the founder of the Ann Arbor Film Festival and a member of the legendary Once Group in the 60s. Also, a live performance by Manupelli includes songs, atrocity reports, and exploding bananas. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$3. 662-2410, 769-2999.

★Poetry Reading: Guild House. See 1 Monday. Tonight: Melinda Lewis-Matravers, Michael Mueller, and Craig Mueller. 8 p.m.

FILMS

ACTION/U-M Women's Studies Program. "Trial for Rape." Courtroom documentary of a 1978 Italian rape trial. Discussion follows. Italian, subtitles. FREE. MLB 3; 7 p.m. CG. "A Star Athlete" (Hiroshi Shimizu, 1937). Five morality fables about a star athlete and his teammates showing that the

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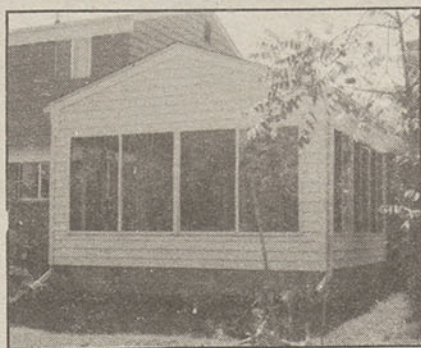
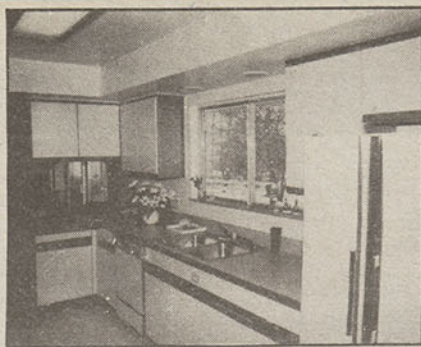
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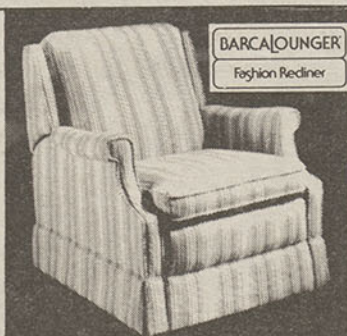
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16 TUESDAY

★ **Drop-in Storytimes:** Ann Arbor Public Library. See 2 Tuesday. 10-10:30 a.m.

★ **Botticelli Game Players.** Popular name-guessing trivia game, very low-key and lots of fun, with usually from five to twenty players. All invited to participate or watch. Noon, Michigan League (small rooms across from the cafeteria). Free.

★ **Jim Aikens' Musical Revue.** See 1 Monday. 2 p.m.

★ **Fiction Reading:** U-M English Department. Oberlin College writer-in-residence Mary Robison reads from her work, including a novel and two short story collections, *Days* and *An Amateur's Guide to the Night*. She is a frequent contributor to the *New Yorker*, and her contemporary subject matter and style have been described as part of the "new surrealism." 4 p.m., Rackham West Conference Room. Free. 764-5272.

★ **Weekly Meeting:** The Jugglers of Ann Arbor. See 2 Tuesday. 6-9 p.m.

★ **Dog Training and Care Clinic:** Humane Society of Huron Valley. Topics include your dog's personality, feeding, household behavior, house-breaking, crating, grooming, chewing, health care, and basic obedience. Questions welcomed. 7-8:30 p.m., Humane Society, 3100 Cherry Hill Rd. (off Plymouth Rd. west of US-23). Free. 662-5545.

★ **Open Auditions:** Performance Network (Washington Council for the Arts). Also, April 17. All invited to audition for parts in upcoming Performance Network theater productions, including Brian Friel's "Translations," Arthur Miller's "Death of a Salesman," and Works in Progress, a series of staged readings of local plays that are still in the development stage. 7 p.m., Performance Network, 408 W. Washington. Free. 663-0681.

★ **"Great Lakes Water Diversion":** League of Women Voters. Talks by U-M civil engineering and natural resources professor Jonathan Bulkley and Michigan League of Women Voters water resource chairwoman Carol Swinehart. Discussion follows. 7:30 p.m., Zion Lutheran Church, 1501 W. Liberty. Free. 665-5808.

★ **Biweekly Meeting:** Ann Arbor Camera Club. Local photographers Bill Pelletier and David Smith offer a lively, provocative discussion of the possible collaborative relations between photography and other arts, including visual arts, poetry, and music. Pelletier is the owner of the Pelletier Gallery on Main Street, and he and Smith have formed Bill Smith Enterprises as a vehicle for their multi-media activities. 7:30 p.m., Forsythe School, 1655 Newport Rd. Free. 972-6478.

★ **"The Process of Reincarnation":** Rudolf Steiner Institute. See 2 Tuesday. 8-10 p.m.

★ **University Symphony Orchestra/University Choir/Chamber Choir:** U-M School of Music. Gustav Meier and Patrick Gardner conduct these U-M music student ensembles in performances of Prokofiev's Alexander Nevsky and Berlioz's Harold in Italy. Guest performers include U-M music faculty violist Donald McInnes and the Central Michigan University Concert Choir. 8 p.m., Hill Auditorium. Free. 763-4726.



Acclaimed novelist E.L. Doctorow, author of *Welcome to Hard Times*, *The Book of Daniel*, *Ragtime*, and most recently, *Lives of the Poets*, is guest speaker at the 54th Annual Hopwood Awards presentation, Wed., April 17.

FILMS

SS. "The Terminator" (James Cameron, 1984). Arnold Schwarzenegger. SA, 7 & 9:30 p.m.

17 WEDNESDAY

★ **"Using the Super Souffle Dish":** Kitchen Port. Cooking demonstration by Lenore Mattoff. Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ **Drop-in Storytimes:** Ann Arbor Public Library. See 2 Tuesday. 2:30-3 p.m.

★ **U-M Softball Doubleheader vs. Michigan State.** 3 p.m., varsity softball diamond next to Fisher Stadium. \$1. 763-2159.

★ **54th Annual Hopwood Awards.** Guest lecturer is novelist E.L. Doctorow, the author of *Ragtime*, *The Book of Daniel*, and the recent *Lives of the Poets*. Preceded by announcement and presentation of awards to U-M undergraduate and graduate students in poetry, fiction, essay, and drama. 4 p.m., Rackham Auditorium. Free. 764-6296.

★ **Glamour Magazine Career Strategies '85:** Jacobson's. A three-part program offering career, fashion, and beauty tips for women. A *Glamour* representative delivers "Job Strategies," a lecture written by *Glamour* columnist Marilyn Moats Kennedy which covers such topics as organization, delegation of responsibility, time and paper management, and working effectively with others. Several local working businesswomen discuss their individual strategies for success and answer questions from the audience. Finally, a how-to-build-a-wardrobe fashion show features a slide presentation on beauty aids. 7-8:30 p.m., Jacobson's second level. \$5. Space limited; reservations required. 769-7600.

★ **"The Social Impact of Solar Voltaic Cells in Developing Countries":** U-M Chapter of the International Appropriate Technology Association. Lecture by U-M Afro-American studies visiting professor Omari Kokole. Discussion follows. 7 p.m., U-M Business School Assembly Hall Bldg. Hale Auditorium, Tappan at Hill. Free. 761-6483.

★ **Open Auditions:** Performance Network. See 16 Tuesday. 7 p.m.

★ **Bonsai Workshop:** Ann Arbor Bonsai Society.



The San Francisco-based Klezmerim performs klezmer music, the music that found its way onto Betty Boop cartoon soundtracks, Thurs., April 18.

All invited to participate in or watch this workshop in bonsai techniques. Bring your own bonsai plants. 7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 971-7570.

★ **"Intelligent Life in the Forest: Why Are All Those Birds Following Black-Capped Chickadees?"**: Washtenaw Audubon Society General Meeting. Talk by U-M biology graduate student Tom Van't Hof. 7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 995-4357.

★ **"How to Research Your Own Home"**: Old West Side Association. Talk by Bentley Historical Library archivist Frank Boles. All invited. Preceded at 7:30 p.m. by a business meeting. 8 p.m., Bach School, 600 W. Jefferson. Free. 663-7490.

★ **"Basically Beethoven 9: U-M School of Music"**. See 7 Sunday. 8 p.m.

★ **"Historical and Contemporary Struggles of Farm Workers in the Midwest"**: U-M New World Agriculture Group/Interfaith Council for Peace Land, Food, and Justice Committee. Talk by Farm Labor Organizing Committee president Baldemar Velasquez. Also, at 8 p.m. Velasquez takes his guitar to The Ark (637 1/2 S. Main), where he joins local folksinger/guitarist Hugh McGuinness in a benefit concert for F.L.O.C. (donations). 5 p.m., Michigan Union Anderson Room. Free. 764-1446.

★ **"I've Heard That Song Before"**: U-M PTP University Players. Also, April 18-21. U-M musical theater program director Brent Wagner directs U-M drama students in a bright, breezy revue of the music of Jule Styne. The show features lots of flashy dancing and more than twenty-five favorite songs, including "People," "The Party's Over," "Diamonds Are a Girl's Best Friend," "Everything's Coming Up Roses," and more. 8 p.m., Power Center. \$3-\$5. 764-0450.



Detroit mayor Coleman Young discusses "Detroit and Ann Arbor: Partners in Progress," at the Citizens Trust Lunch and Learn, Thurs., April 18.

FILMS

HILL. "A Thousand Clowns" (Fred Coe, 1965). Jason Robards, Barbara Harris. Hillel, 8 p.m.
MED. "An American Werewolf in London" (John Landis, 1981). Spoof of old werewolf movies. MLB 3; 7:30 & 9:15 p.m. MTF. "Lenny" (Bob Fosse, 1974). Dustin Hoffman as Lenny Bruce. Mich., 7 & 10:30 p.m. Lenny Bruce Film Clips. Film clips from Bruce's night club acts. Mich., 9:10 p.m. SS. "The Terminator" (James Cameron, 1984). Arnold Schwarzenegger. SA, 7 & 9:30 p.m.

18 THURSDAY

★ **"Jobs in the Private Sector"**: Ann Arbor Area Chamber of Commerce Soap Box. Presentation by members of the Private Industry Council, the policy-making board of the Washtenaw and Livingston counties Training and Employment Center. WALTER is the successor of CETA, the federally funded agency designed to find jobs in the private sector for the unemployed. 7:30-9 a.m., Sheraton University Inn. Free. Reservations required. 665-4433.

★ **"Learning to Know the European Countries"**: International Neighbors. European women presently living in Ann Arbor display costumes, foods, and artifacts from their native countries. In celebration of International Day. Nursery care provided. International Neighbors is a 26-year-old group of local women organized to welcome women from other countries who are living in Ann Arbor temporarily. Open to all area women. 9:30 a.m., Zion Lutheran Church, 1501 W. Liberty. Free. 662-0626.

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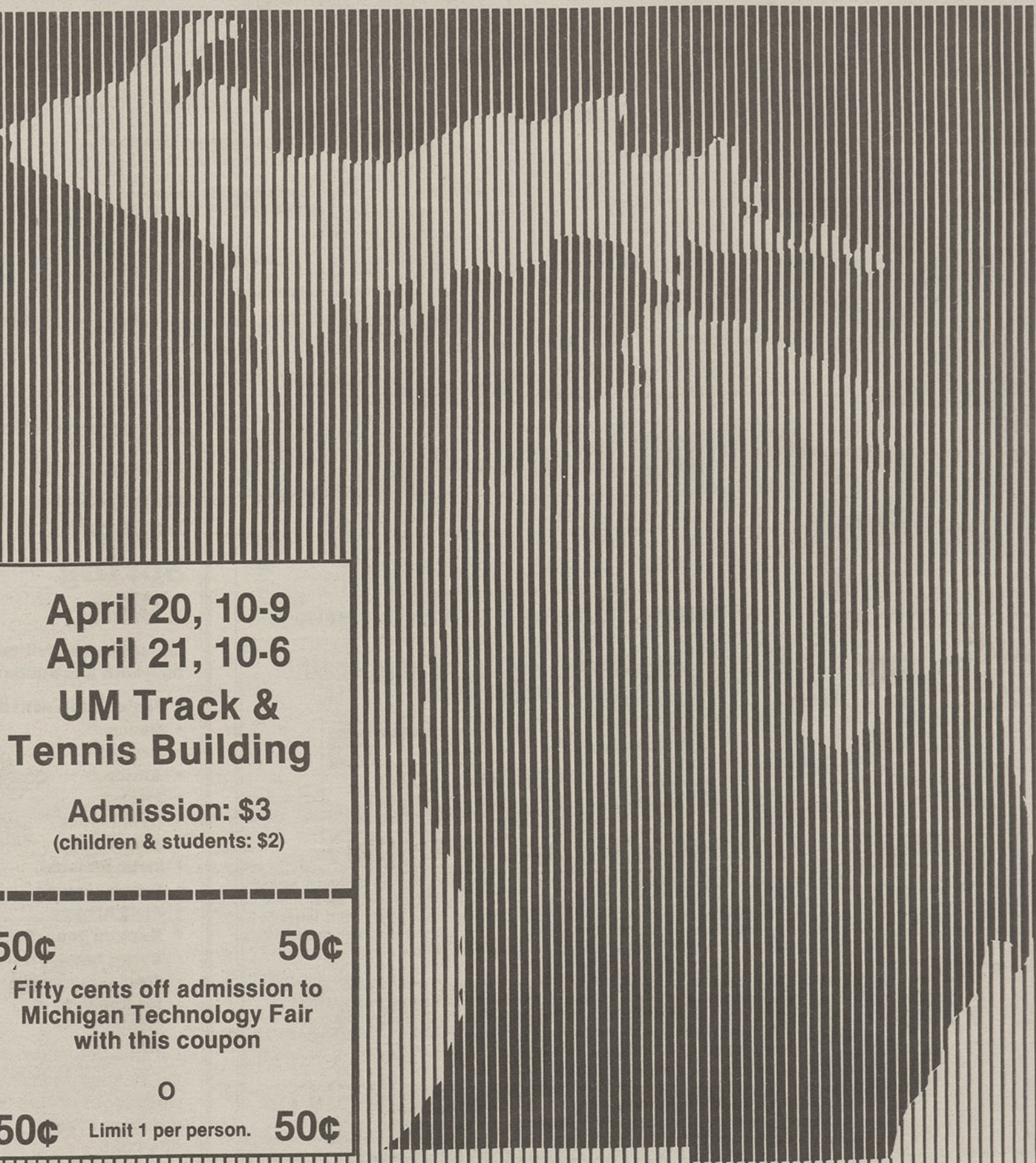
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"Ann Arbor and Detroit: Partners in Progress": Citizens Trust Lunch & Learn. Talk by Detroit mayor Coleman Young. Noon, Campus Inn. \$6 (includes lunch). Reservations required by April 15. 994-5555, ext. 213.

***Music at Mid Day:** Michigan Union Arts Programs. U-M music students Kari Stendhal, violin, and Sharon Kleinhuizen, piano, perform works by Grieg and others. 12:15 p.m., Michigan Union Pendleton Room. Free. 763-5900.

***Fiction and Poetry Reading:** U-M English Department. Rice University English professor Max Apple and Nancy Willard, an Ann Arbor native who currently teaches creative writing at Vassar College, read from their work. The author of a novel, *Zip*, and two short story collections, *The Oranging of America* and *Free Agents*, Apple has been praised for his gift for translating "the most battered of our cultural clichés into glittering cultural artifacts." An essayist, short story writer, novelist, poet, and author of numerous children's books, Willard won a Newberry Award for her latest poetry collection, *A Visit to William Blake's Inn: Poems for Innocent and Experienced Travelers*. Her first adult novel, published in January by Knopf, is set in Ann Arbor on the eve of World War II. It is described as the story of "things invisible," that network of beings which are a part of life but pass among the living for the most part unrecognized. 4 p.m., Rackham West Conference Room. Free. 764-5272.

***"Wham, Bam, Thank You, Sam": The Presence of Beckett:** U-M English Department Beckett at 80/Beckett in Context Lecture Series. Yale University English professor Thomas Whitaker gives the last in a series of nine lectures during the 1984-1985 academic year by U-M and visiting scholars on the Irish playwright, novelist, and poet Samuel Beckett. Reception follows. 4 p.m., Rackham East Conference Room. Free. 764-6330.

"Poland & Hungary": Michigan League International Night. See 4 Thursday. 5-7:15 p.m.

***"Intra-German Relations":** Goethe-Institut. Lecture in German by Gerald Syring of the Baden-Wuerttemberg (West Germany) Institute for Political Education. 6 p.m., Max-Kade Haus, 603 Oxford at Geddes Ave. Free. 996-8600.

***Public Information and Block Coordinator Recruitment Meeting:** Recycle Ann Arbor. A chance to become a volunteer block coordinator or learn more about Recycle Ann Arbor. Beginning this month, Recycle Ann Arbor's free curbside collection service is offered city-wide. 7:30 p.m., Stone School, 2800 Stone School Rd. Free. 665-2187.

***"What Next?":** Ann Arbor Democratic Party Monthly Meeting. Democratic city council members discuss their agenda for the coming year. 7:30 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 662-2187.

Klezmerim: The Ark. This San Francisco-based band is one of the country's finest and most entertaining purveyors of klezmer music, the Yiddish folk music that has flourished for centuries throughout Eastern Europe and that has influenced everyone from Prokofiev and Gershwin to Benny Goodman, Kurt Weill, and the composers of Betty Boop soundtracks. 7:30 & 9:30 p.m., The Ark 637 1/2 S. Main. Tickets \$10.50 in advance at Schoolkids' and Herb David Guitar Studio, and at the door. 761-1451.

***"Moscow and Leningrad, Summer '84: A Journey into the Literary Life":** Antiquarian Book Society. Toby Holtzman, a Detroit area businessman and a well-known Faulkner collector, discusses his trip to the Soviet Union's Gorky Institute to participate in a symposium on Faulkner and the literature of the American South. 8 p.m., Clements Library, S. University at Tappan. Free. 662-6035.

***University Philharmonia:** U-M School of Music. Carl St. Clair conducts this accomplished U-M student ensemble in performances of Respighi's *Feste Romane* and Beethoven's *Triple Concerto*. Concerto soloists are three of the newer stars of the U-M music faculty, pianist Eckart Sellheim, cellist Jeffrey Solow, and violinist Camilla Wicks. 8 p.m., Hill Auditorium. Free. 763-4726.

"I've Heard That Song Before": U-M PTP University Players. See 17 Wednesday. 8 p.m.

"The Clouds": Ann Arbor Civic Theater Main Street Production. See 11 Thursday. 8 p.m.

"Extremities": Performance Network. See 11 Thursday. 8 p.m.

Polish Chamber Orchestra: University Musical Society. Jerzy Maksymiuk directs this renowned 32-member ensemble in performances of Lutoslawski's *Musique Funebre*, Haydn's *Cello Concerto* in C major, Reger's *Intermezzo*, and

Shostakovich's *Chamber Symphony*. 8:30 p.m., Rackham Auditorium. Tickets \$5-\$10 at Burton Tower and at the door. 665-3717.

"The Fourposter": Black Sheep Theater. See 11 Thursday. 8:15 p.m.

Burt Challis and John Riggi: MainStreet Comedy Showcase. Also, April 19-20. These two fast-rising young monologists have been big hits as co-headliners on the national comedy circuit. Preceded by two opening acts. Alcohol is served. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$5 (Thurs.), \$6 (Fri.-Sat). 996-9080.

FILMS

MED. "Heaven Can Wait" (Warren Beatty, 1978). Warren Beatty, Julie Christie. Nat. Sci., 7:30 & 9:15 p.m. MTF. "Silkwood" (Mike Nichols, 1983). Meryl Streep, Cher, Kurt Russell. Mich., 7 p.m. "Cutter's Way" (Ivan Passer, 1981). John Heard, Jeff Bridges. Mich., 9 p.m. SS. "The Terminator" (James Cameron, 1984). Arnold Schwarzenegger. SA, 7 & 9:30 p.m.

19 FRIDAY

Jim Aikens' Musical Revue. See 1 Monday. 2 p.m.

Annual Rummage Sale: Zonta Club of Ann Arbor. A wide selection of used household goods and clothing. 5-8:30 p.m., Ann Arbor Armory, 223 E. Ann. Free admission. 668-8275, 663-0736.

"Nash at Nine, Or, Progress May Have Been All Right Once, But It Went On Too Long": EMU Players. See 12 Friday. 6:30 p.m.

***Prom Wear:** Hudson's. The latest looks for prom wear are modeled by homecoming queens from area high schools. 7 p.m., Hudson's Junior Department, Briarwood Mall. Free. 994-3232.

***"Night at Portage Lake":** Waterloo Natural History Association. An evening of campfire tales under the spring stars led by naturalist and storyteller Carol Methner. 8 p.m., Portage Lake Campground Ranger Station. Free. 769-0681.

International Folk Dancing: U-M Folk Dance Club. See 12 Friday. 8-11 p.m.

"An Evening of Dance Theater with Susan Creitz and Jessica Fogel": U-M Dance Department. Also, April 20. This concert of modern dance works choreographed by U-M dance faculty members Susan Creitz and Jessica Fogel features two premieres, a solo by Creitz set to her own vocal score and the duet "Trio for Staircase and Two Women." Repertory works by Fogel include "Chanticleer," a witty solo set to a spoken text by Fogel and music by David Borden, and "Dance for Ten with Woman at Window," a piece for eleven performers based on the genre paintings of Jan Vermeer. Also, Creitz is joined by guest artists Whitley Setrakian and Jeffrey Eichenwald for a performance of her improvisational trio, "Nightstand." Other performers include U-M dance faculty members Gay Delanghe and Bill De Young. 8 p.m., U-M Dance Department Bldg. Studio A, 1310 N. University Court. \$3. 763-5460.

"I've Heard That Song Before": U-M PTP University Players. See 17 Wednesday. 8 p.m.

"The Clouds": Ann Arbor Civic Theater Main Street Production. See 11 Thursday. 8 p.m.

"Extremities": Performance Network. See 11 Thursday. 8 p.m.

"The Fourposter": Black Sheep Theater. See 11 Thursday. 8:15 p.m.

Burt Challis and John Riggi: MainStreet Comedy Showcase. See 18 Thursday. 8:30 & 11 p.m.

FILMS

AAFC. "The Haunting" (Robert Wise, 1963). Julie Harris, Claire Bloom, Russ Tamblyn. Nat. Sci., 7 p.m. "Psycho" (Alfred Hitchcock, 1960). Anthony Perkins, Janet Leigh. Nat. Sci., 9 p.m. **ACTION.** "Bananas" (Woody Allen, 1971). Woody Allen. MLB 4; 7:30 p.m. "Love and Death" (Woody Allen, 1975). Woody Allen, Diane Keaton. MLB 4; 9 p.m. C2. "Diva" (Jean-Jacques Beineix, 1982). A young mail carrier infatuated with an opera star becomes unwittingly entangled in a political murder. French, subtitles. AH-A, 7 & 9:15 p.m. **MED.** "Emmanuelle: Joys of a Woman" (Francis Giacobetti, 1976). X-rated tale of a woman's pursuit of sexual freedom. MLB 3; 7:30 & 9:15 p.m. MTF. "Apocalypse Now" (Francis Ford Coppola, 1979). Marlon Brando, Martin Sheen, Robert Duvall. Mich., 7 & 9:45 p.m.

20 SATURDAY

4th Annual Exploring Gay Issues Conference: Parents and Friends of Lesbians and Gays. A day-long

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program of panel discussions and workshops with gays, lesbians, and their parents. Also, a resource table provided by Chosen Books of Detroit. Concludes with a wine and cheese reception. 9 a.m.-6 p.m., U-M Law Club Lounge, S. State at S. University. \$5 or sliding scale donation. 763-4186.

Annual Rummage Sale: Zonta Club of Ann Arbor. See 19 Friday. 9 a.m.-2 p.m.

"Geology of the Ann Arbor Area": Ann Arbor Recreation Department Explore Your City Series. Ann Arbor Public Schools environmental education consultant Bill Browning leads a bus tour exploring Ann Arbor's glacial geology and how it influenced the city's growth and development. 9:30 a.m.-noon. Meet at Slauson School parking lot, 1019 W. Washington. \$6. 994-2326.

3rd Biannual Michigan Technology Fair: Michigan Technology Council. Also, April 21. Exhibits by more than 100 Michigan technology-based firms. Represented fields include computer hardware and software, computer graphics, computer-aided designs, computer-integrated manufacturing, robotics, biological technology, remote sensing, and more. Also, two Michigan Technology Council exhibits: a full-sized mock-up of the most recently launched Ford aerospace communications satellite and a Litton automated office mail delivery vehicle. Between 15,000 and 20,000 visitors are expected. 10 a.m.-9 p.m., U-M Track & Tennis Bldg., S. State at Hoover. \$3 (students & children, \$2).

★ U-M Women's Outdoor Track Red Simmons Invitational. 10 a.m.-4:30 p.m., U-M Track & Tennis Bldg., S. State at Hoover. Free. 763-2159.

"Celestial Spring"/"Starbound": U-M Exhibit Museum Planetarium. See 6 Saturday. 10:30 & 11:30 a.m., 1:30, 2:45, & 4 p.m.

★ Cuisinart Food Processor: Kitchen Port Demonstration. 11 a.m.-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ Regular Meeting: Ann Arbor War Tax Dissidents/World Peace Tax Fund. Open house for all involved or interested in war-tax resistance. This month's program includes discussion of how to find and develop contacts among constituents of Congressmen Carl Pursell and William Ford in order to pressure for support of the World Peace Tax Fund Bill. Bring a bag lunch; beverages provided. All invited. Noon-3 p.m., Wesley Foundation Pine Room, 602 E. Huron at State. Free. 663-2655.

★ Bog Walk: Waterloo Natural History Association. Ron Frenette leads a hike through the Waterloo Recreation Area's floating bog to look for early spring flowers. 1:30 & 3:30 p.m., Waterloo Nature Center parking lot, Bush Rd., Chelsea. (For directions, see 13 Saturday listing). Free. 769-0681.

U-M Men's Tennis vs. Indiana. 1 p.m., U-M Track & Tennis Bldg., S. State at Hoover. \$1. 764-0244.

★ U-M Rugby Football Club vs. London (Ontario) /Chatham (Ontario). 1 p.m., Mitchell Field, Fuller Rd. Free. 763-4560.

"Nash at Nine, Or, Progress May Have Been All Right Once, But It Went On Too Long": EMU Players. See 12 Friday. 6:30 p.m.

Vegetarian Feast: Yoga Center. 7 p.m., 205 E. Ann. \$4 donation. 769-4321.

Contra, Quadrille, and Square Dances: Cobblestone Country Dancers. All dances taught; beginners welcome. Live music with caller Robin Warner. 8 p.m.-midnight, Webster Community Hall, across from Webster Church. (Take Miller Rd. west to Zeeb Rd., take Zeeb north to Joy, take Joy east to Webster Church, and go north onto Webster Church Rd.) \$3. 662-9325.

Virtuoso Entertainment at Kerrytown Concert House. Features performances by two winners of the WQRS-FM (Detroit)/Maccabees Mutual "Quest for Excellence" competition, clarinetist Robert Adelson and oboist Andrew Adelson. Both are students at Cranbrook Institute. Andrew Adelson performs Emile Paladilhe's "Solo de Concert," accompanied by pianist Joyce Adelson, and Robert Adelson performs Andre Messager's "Solo de Concours." Also, Elaine Sargous narrates William Walton's "Facade," accompanied by local professional pianists Deborah Berman and Ellen Weckler; U-M music faculty oboist Harry Sargous performs Pasculli's Concerto for oboe in F major; and U-M music faculty visiting composer-pianist F. Neely Bruce and his wife, soprano Phyllis Bruce, perform a variety of songs for voice and piano. Wine reception follows. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$8 (students & seniors, \$5). Reservations suggested. 769-2999.

Utopia/The Tubes: U-M Office of Major Events. Concert featuring two unusually eclectic and artsy rock acts, both of whom are also pioneers in the on-stage use of video. Utopia is the showcase band for Todd Rundgren, a compulsively versatile rock stylist who also produced the Tubes' latest LP. The Tubes mix music theater, satire, and spectacle with

rock 'n' roll, and they're best known for their mid 70s mock 'n' roll hit "White Punks on Dope." 7:30 p.m., Hill Auditorium. Tickets \$12.50-\$13.50 at the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets. 763-TKTS.

"An Evening of Dance Theater with Susan Creitz and Jessica Fogel": U-M Dance Department. See 19 Friday. 8 p.m.



The local Arbor Day celebration includes a "Landscape Designers Showcase" at the Farmers' Market and tree planting ceremonies at Gallup Park, Sat., April 21.

"I've Heard That Song Before": U-M PTP University Players. See 17 Wednesday. 8 p.m.

"The Clouds": Ann Arbor Civic Theater Main Street Production. See 11 Thursday. 8 p.m.

"Extremities": Performance Network. See 11 Thursday. 8 p.m.

"An Evening of Solidarity with Soviet Jewry": Ann Arbor Action for Soviet Jewry. Features a performance by the Detroit Balalaika Orchestra, one of the few authentic balalaika orchestras outside the Soviet Union and the oldest such ensemble in the U.S. The balalaika is a Russian folk string instrument which has been modified to make it suitable for orchestral use. Also, slide presentations and talks about Soviet Jews who have been prevented from leaving the Soviet Union, and poetry readings. 8:15 p.m., Beth Israel Congregation, 2000 Washtenaw Ave. \$5 donation. 484-1447.

"The Fourposter": Black Sheep Theater. See 11 Thursday. 8:15 p.m.

Burt Challis and John Riggi: MainStreet Comedy Showcase. See 18 Thursday. 8:30 & 11 p.m.

FILMS

AAFC. "Pink Flamingos" (John Waters, 1974). Stars the transvestite actor Divine. MLB 4; 7 & 10 p.m. **"Reefer Madness"** (Leo Gasnier, 1936). Unintentional camp comedy about the dangers of marijuana. MLB 4; 8:45 p.m. **ACTION. "Monty Python and the Holy Grail"** (Terry Gilliam & Terry Jones, 1975). Hilarious spoof of the Arthurian mystique. MLB 3; 7, 8:40, & 10:20 p.m. **CG. "Life of Brian"** (Terry Jones, 1979). Monty Python parody of the New Testament. Nat. Sci., 7, 8:40, & 10:20 p.m. **C2. "Gallipoli"** (Peter Weir, 1981). Compelling antiwar film about two young Australian men who enlist to fight in WW I. AH-A, 7 & 9 p.m. **MTF. "Apocalypse Now"** (Francis Ford Coppola, 1979). Marlon Brando, Martin Sheen, Robert Duvall. Mich., 7 & 9:45 p.m.

21 SUNDAY

Ann Arbor Antiques Market. First show of the season, so there'll be plenty of fresh stock. This nationally important show, which started modestly 13 years ago at the Farmers' Market, now features over 300 dealers in antiques and collectibles. It's the nation's largest regularly scheduled monthly one-day antiques show, and quite possibly the best. No reproductions are allowed, experts hired by founder-manager Margaret Brusher check every booth, and everything is guaranteed. If an item turns out to be not as described on the sales slip (i.e., "chair circa 1860, no repairs") and the dealer won't satisfy the customer, Brusher will make refunds. Dealers who fail to meet her standards have been ordered off the field and asked not to return.

The market is an important source of stock for dealers nationwide. At 5 a.m. dealers are already aggressively searching out choice items they can resell for good profits. Eastern dealers regard the Midwest as an excellent source of antiques because

of its many wealthy industrialist-collectors between 1920 and 1940 whose collections are now coming onto the market again. It's not unheard of for an item sold for \$300 in Ann Arbor to appear in a New York gallery with a \$3,500 price tag. 8 a.m.-4 p.m. ("early birds" welcome after 5 a.m.), Farm Council Grounds, 5055 Ann Arbor-Saline Rd. \$2. 662-9453.

***Arboretum Walk: Washtenaw Audubon Society Field Trip.** Also, April 28. Take a leisurely walk through the U-M Nichols Arboretum to look for early warblers and other early migrants. 8 a.m. Meet at Washington Hts. entrance (off Observatory). Free. 663-3856.

3rd Biannual Michigan Technology Fair: Michigan Technology Council. See 20 Saturday. 10 a.m.-6 p.m.

***"New Trails I": Washtenaw County Parks and Recreation Commission Nature Walk.** Popular WCPARC naturalist Matt Heumann leads a walking exploration of the Park Lyndon North-Embury Road portion of the new 47-mile trail which links Park Lyndon to the Pinckney and Waterloo Recreation Areas. 10 a.m., Park Lyndon North, N. Territorial Rd. (1 mile east of M-52). Free. 973-2575.

***Landscape Designers Showcase: Ann Arbor City Market Commission.** Displays by local landscaping contractors to show what you can do with small areas in your yard. Also, trees and seedlings on sale to benefit the Ann Arbor Hands-On Museum building fund. In celebration of Arbor Day. 10 a.m.-5 p.m., Farmers' Market. Free.

***Arbor Day Celebration: Ann Arbor Parks Department Forestry Division.** Events include planting of trees around the new Gallup Park canoe livery building, a giveaway of tree seedlings, dedication of recent gifts to Gallup Park, and a mini tree clinic, during which city foresters answer any questions you have about trees, from how to plant them to how to protect them from disease. 1-3 p.m., Gallup Park canoe livery, 3000 Fuller Rd. Free. 994-2780.

U-M Men's Tennis vs. Ohio State. 1 p.m., U-M Track & Tennis Bldg., S. State at Hoover. \$1. 764-0244.

"Starbound": U-M Exhibit Museum Planetarium. See 6 Saturday. 1:30, 2:45, & 4 p.m.

***Monthly Meeting: Ann Arbor Dulcimer Society.** Local dulcimer teacher and performer Betsy Cook Marcus leads the group in rounds, harmonies, and more. Bring your dulcimer, some copies of music to pass around, and some ideas for the group. All invited. 2 p.m., The Ark, 637 1/2 S. Main Free. 769-4143.

"I've Heard That Song Before": U-M PTP University Players. See 17 Wednesday. 2 p.m.

"Way Down East": Ann Arbor Silent Film Society. This classic silent melodrama (D.W. Griffith, 1920) stars Lillian Gish and Richard Barthelmess. It is most famous for the sequence in which Gish, who portrays a wronged waif, is rescued from certain death as she floats downstream on an ice floe. This showing features the original orchestra soundtrack from the 1931 re-release. Also, two shorts: "An Unseen Enemy" (D.W. Griffith, 1912), which stars Lillian and Dorothy Gish as two young girls who suffer a "terrible experience" in a lonesome villa, and "The Mothering Heart" (D.W. Griffith, 1913), which also stars Lillian Gish. 3 p.m., Weber's Inn West Ballroom, 3050 Jackson Rd. \$2 (members, \$1) donation. 761-8626, 665-3636.

"An Afternoon of Improvisational Dance Theater": U-M Dance Department. U-M dance faculty member Susan Creitz directs an ensemble of U-M dance faculty and local performers in a concert of improvisational work. 3 p.m., U-M Dance Bldg. Studio A, 1310 N. University Court. \$3. 763-5460.

"Salvation and Damnation in Mozart's Don Giovanni": Rudolf Steiner Institute. Lecture by Albion College music and English professor Anthony Taffs. 3 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. \$3 (students & seniors, \$2) donation. 662-6398.

"The Fourposter": Black Sheep Theater. See 11 Thursday. 3:30 p.m.

***University Band/Campus Band: U-M School of Music.** Eric Becher and Robert Ponto conduct these popular U-M music student ensembles. Program to be announced. 4 p.m., Hill Auditorium. Free. 763-4726.

"Extremities": Performance Network. See 11 Thursday. 6:30 p.m.

Homegrown Women's Music Series. Originals and contemporary women's music by the guitar-synthesizer duo Gentle Persuasion and lesbian and feminist songs by singer/guitarist Pam Sisson. 7

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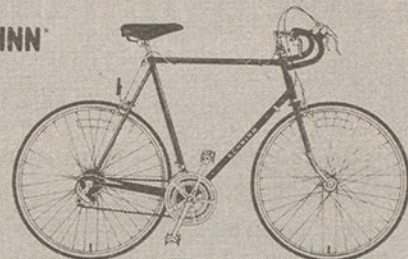
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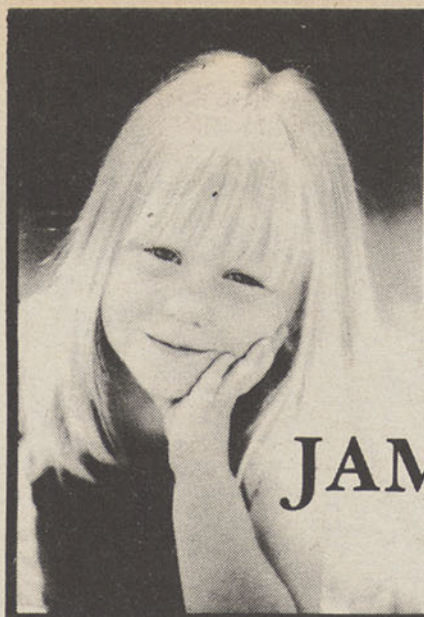
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Sat., June 15, 1985	May 17, 1985

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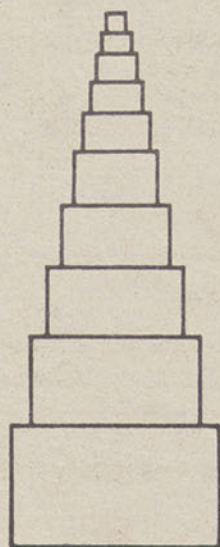
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p.m., The Ark, 637½ S. Main. \$3-\$5 sliding scale based on ability to pay. 665-8202, 663-2209, 995-2650, 996-4310.

★ **Monthly Meeting: Washtenaw County American Civil Liberties Union.** All invited to ask questions or address the ACLU board on any civil liberties matter. 7:30 p.m., First Unitarian Church, 1917 Washtenaw Ave. Free. 662-1334.

The Complete Brandenburg Concertos: Ars Musica. Ann Arbor's nationally celebrated original-instruments 18th-century orchestra performed Bach's Brandenburg Concertos at several stops on its just-completed first major national tour. These performances were very enthusiastically received, as was Ars Musica's recording of the 4th and 5th Brandenburg Concertos, released two years ago. The orchestra's annual performance of the complete six-concerto series has been a highlight of the Ann Arbor music season for several years.

The Brandenburg Concertos comprise Bach's greatest and most popular set of instrumental works. The instrumentation is extremely varied, and though they are not dance movements, they exhibit a strong dance feeling. "It's real toe-tapping music," says Ars Musica director Lyn Lawless. "The Brandenburg Concertos are very accessible and very profound at the same time. That's a rare combination." Featured soloists include flutist Michael Lynn, harpsichordist Lisa Goode Crawford, and violinists Keith Graves, Daniel Foster, and Sarah Sumner. 8 p.m., Bethlehem United Church of Christ, 423 N. Fourth Ave. Tickets \$6-\$12 in advance at the Michigan Theater and at the door (if available). 662-3976.

Open Mike Night: MainStreet Comedy Showcase. See 7 Sunday. 9 p.m.

FILMS

ACTION/U-M Women's Studies Program. "Born in Flames" (Lizzie Borden, 1983). Provocative experimental film set in New York City after an imagined social Democratic revolution which fails to meet the needs of women. FREE. AH-A, 7 p.m. MTF. "Charlotte's Web" (Charles Nichols & Iwao Takamoto, 1972). Outstanding animated version of E.B. White's beloved children's book. Mich., 4 & 7 p.m.

22 MONDAY

★ **"To Do or Not To Do Another Degree": U-M Center for Continuing Education of Women Re-Entry Brown Bag Lunch.** Panel discussion with women making decisions about when and whether to continue for a graduate or professional school degree. All invited. Noon-1:30 p.m., CEW, 350 S. Thayer. Free. 763-1353.

Jim Aikens' Musical Revue. See 1 Monday. 2 p.m. "Rat Rags on Parade": Huron High School Athletic Booster Club. Huron High School athletes and coaches model fashions from Jacobson's. Preceded by an array of gourmet desserts. Proceeds to buy equipment and improve facilities for Huron's twenty-three sports teams. 7 p.m. (dessert), 8 p.m. (fashion show), Huron High School Cafeteria. \$3. 994-2040, 994-2075.

★ **"Stories in the Dark": Ann Arbor Public Library.** Storytelling program for children in grades 1 through 4. 7-7:30 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free. 994-2345.

★ **"Booking Entertainment for the Ann Arbor Street Art Fair and the Ypsilanti Heritage Festival": Washtenaw Council for the Arts.** A chance for local performing artists and arts groups to find out how to get themselves booked at these two summer events. 7:30 p.m., Eberbach Cultural Arts Bldg., 1220 S. Forest. Free. 996-2777.

★ **"Pandora's Box": Performance Network Works in Progress (Washtenaw Council for the Arts).** Staged readings of one-act plays by Lyn Coffin, Al Sjoerdsma, and Rachel Urist, three prize-winning local playwrights who are regular contributors to the Works in Progress series. Each writer agreed to write a play that features two actors and a box. Coffin's "This Side Up" is a mystery about a box delivered to a reclusive woman who refuses to open her door. Sjoerdsma's "The Big Box Boogie" is about two bums in an alley whose dull routine is interrupted when a tightly sealed box is dumped in front of them. Urist's "Best Wishes" is a semi-improvised comedy about two actors assigned the task of creating a scene for two actors and a box. 7 p.m., Performance Network, 408 W. Washington. \$2. 663-0681.

★ **"Orchids under Lights": Ann Arbor Indoor Gardening Society.** Slide presentation by Arden Roberts, a member of the Michigan Orchid Society

who has been growing orchids for thirty-one years. 7:30 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free. 665-6327.

★ **"The Status of Women in Israel and Citizens' Rights": U-M Center for Near Eastern and North African Studies "Focus on Women in the Middle East" Lecture Series.** Lecture by Shulamit Aloni, a member of Knesset, the Israeli parliament. 8 p.m., Rackham Amphitheater. Free. 764-0350.

★ **Poetry Reading: Guild House.** See 1 Monday. Tonight: Cherry Conrad and Janet Kauffman. 8 p.m.



The legendary folksinger and flat pick guitarist Doc Watson returns to The Ark, Thurs., April 25.

Comedy Night: Eyemediae Video Showcase. A variety of humorous film and video shorts. Includes "The Sunshine Sisters" (George Kuchar, 1972), a comic book tale of loves between doomed young women and nefarious young men; "The Running, Jumping, and Standing Still Film" (Richard Lester, 1959), a study in abstract humor starring Peter Sellers; "The Case of the Mukkinese Battle-Horn" (1956), a parody of the British detective thriller starring Peter Sellers and Spike Mulligan; "Disciple of De" (Gus Van Sant, 1978), an adaptation of a William Burroughs story; and more. Also, live comedy performance to be announced. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$3. 662-2410, 769-2999.

FILMS

MTF. "Das Boot" (Wolfgang Petersen, 1981). Suber suspense aboard a German U-boat during WW II. Mich., 7 & 9:40 p.m.

23 TUESDAY

★ **Drop-in Storytimes: Ann Arbor Public Library.** See 2 Tuesday. 10-10:30 a.m.

Jim Aikens' Musical Revue. See 1 Monday. 2 p.m.

★ **Weekly Meeting: The Jugglers of Ann Arbor.** See 2 Tuesday. 6-9 p.m.

English Country Dancing: Ann Arbor Council for Traditional Music and Dance. See 9 Tuesday. 7:30-9 p.m.

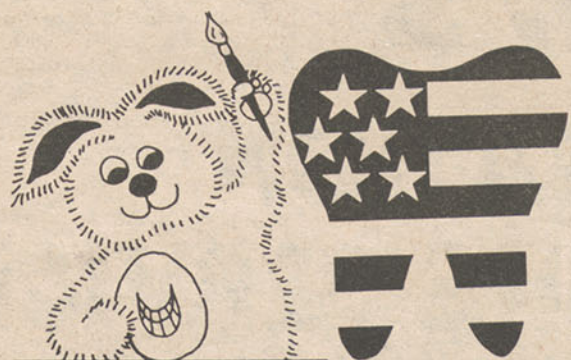
★ **"Adventures of a Real Flying Dutchman": Netherlands-America University League.** U-M aerospace engineering professor Harm Buning talks about his career, from his first flight in a Fokker plane, a Dutch-made craft used by the Germans in WW I, to his involvement in the Apollo space program. Illustrated with films. 8 p.m., U-M International Center, 603 E. Madison. Free. 769-4317.

★ **Harpsichord Students Recital: U-M School of Music.** Students of U-M music professor Edward Parmentier perform works from the 16th through 18th centuries, including pieces by Bach and Scarlatti. 8 p.m., U-M School of Music Recital Hall, Baits Drive (off Broadway), North Campus. Free. 763-4726.

★ **"The Threefold Nature of Man": Rudolf Steiner Institute.** See 2 Tuesday. 8-10 p.m.

★ **U-M Chamber Winds/Wind Ensemble: U-M School of Music.** Larry Rachleff and H. Robert Reynolds conduct. Program to be announced. 8 p.m., Hill Auditorium. Free. 763-4726.

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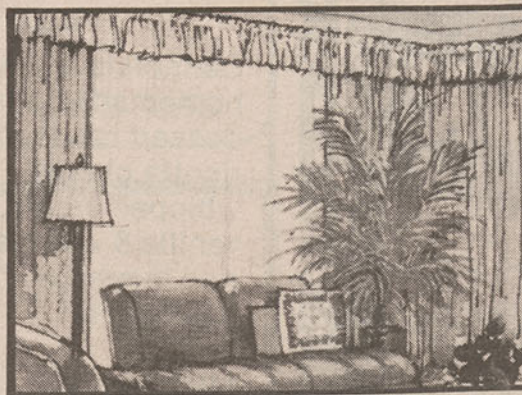
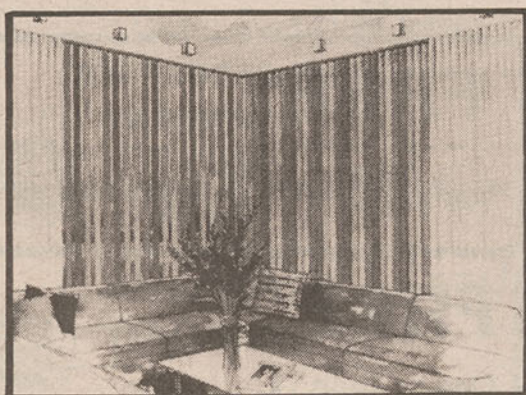
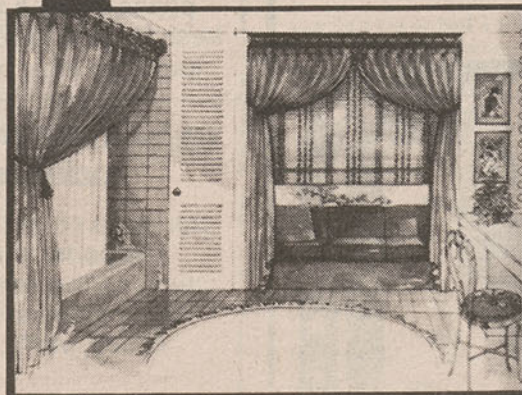
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FILMS

MTF. "Das Boot" (Wolfgang Petersen, 1981). Suburb suspense aboard a German U-boat during WW II. Mich., 7 & 9:40 p.m.

24 WEDNESDAY

★ "Creative Cuisines: Main Dishes for Every Occasion": Kitchen Port. Lenore Mattoff demonstrates recipes from this cookbook. Noon-1 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

★ Secretaries Day Fashion Show: Hudson's. Informal modeling of office fashions. Also, a fresh flower and coupon for a complimentary skin analysis and make-over in the Adrien Arpel Salon for all secretaries who have lunch in Hudson's restaurant. Noon-2 p.m., Hudson's restaurant, Briarwood Mall. Free. 994-3232.

U-M Baseball Doubleheader vs. Siena Heights. 1 p.m., Fisher Stadium. \$2. 764-0244.

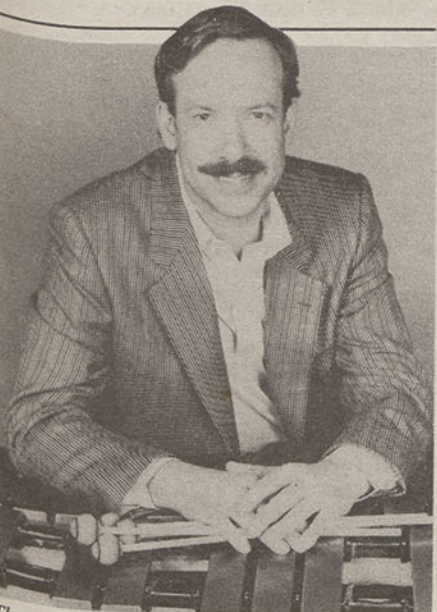
Jim Aikens' Musical Revue. See 1 Monday. 2 p.m.

★ Drop-in Storytimes: Ann Arbor Public Library. See 2 Tuesday. 2:30-3 p.m.

Business after Hours: Ann Arbor Chamber of Commerce. Monthly get-together for networking, idea exchange, contacting potential new clients, and socializing. Cash bar. 5-7:30 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$6 (includes hors d'oeuvres and two glasses of wine or beer). Open to Chamber members and guests. For an invitation, call 665-4433.

★ "Going It Alone": 1984-1985 Single Parent Series. Discussion of issues concerning single parents with local physician Judy Kleinman and local social workers Doug Davies, Ann Hawkins, and Sue Webster. For child care reservations, call 662-5591. 7-8:30 p.m., Perry Nursery School, 1541 Washtenaw Ave. Free. 994-6267.

★ 6th Annual Atmospheric and Oceanic Slide Show: U-M Department of Atmospheric and Oceanic Science/Southeast Michigan Chapter of the American Meteorological Society. Multi-media show featuring a montage of spectacular slides of Antarctic atmospheric optics, ocean creatures, rare cloud patterns, severe weather and ice crystal formations, and more. The finale is a 40-minute collage of multiple slide projections set to a musical background. Popcorn. 7:30 p.m., Chrysler Auditorium, Bonisteel Blvd., North Campus. Free. 764-3335.



The popular and influential jazz vibes player Gary Burton brings his quartet to the Blind Pig, Thurs., April 25.

Hank Williams, Jr.: U-M Office of Major Events. The son of one of the founding fathers of country music, Hank Williams, Jr. has become a major star in his own right as a compelling singer with a distinctively resonant vocal style and as a resourceful songwriter with an arresting view of life that's at once sardonic and sympathetic. He's written more than 1,000 songs, and he has won a prestigious BMI songwriting award for four of his songs, "Cajun Baby," "Standing in the Shadows," "The Last Love Song," and "Family Tradition." Opening act is the virtuoso country-rock group The

Nitty Gritty Dirt Band. 8 p.m., Crisler Arena. Tickets \$9.50-\$13.50 at the Michigan Union Ticket Office, Hudson's, and all other Ticketworld outlets. 763-TKTS.

FILMS

MTF. "Liquid Sky" (Slava Tsukerman, 1983). Weirdo sci-fi cult film about aliens searching for heroin, who hook up with a new wave fashion model. Mich., 7 & 9:30 p.m.

25 THURSDAY

"Best of International Night": Michigan League International Night. See 4 Thursday. 5-7:15 p.m.

★ Bonnie Rideout: U-M School of Music. Rideout is a renowned fiddler from the Ann Arbor area who has performed throughout the U.S. and Canada. She is joined by various friends, including guitarist Charlie Wilkie and pianist Betty Rideout, for performances of traditional Scottish fiddle and vocal music. Also, some original works, including winners in the National Niel Gow Composition Competition. 6 p.m., U-M School of Music Recital Hall, Baits Drive (off Broadway), North Campus. Free. 971-6984.

"Time for Yourself": Soundings Center for Women "Focus on Women" Series. Soundings staff social workers Lynne Carbeck and Pat Sjogren lead a workshop for women considering new career directions. 7:30-9:30 p.m., Pioneer High School library, 601 W. Stadium at S. Main. \$5. 665-2606.

★ "Memories that Bless and Burn: The Earliest Days of Television": Friends of Ann Arbor Public Library. U-M communications professor emeritus Edward Stasheff, a popular raconteur, recalls his experiences working in TV in New York City in the late 40s. 7:30 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. Free. 994-2333.

★ "Civil Rights and Civil Liberties in the Reagan Era": American Friends Service Committee/Washtenaw County American Civil Liberties Union. Talk by renowned civil liberties advocate Frank Wilkinson, executive director emeritus of the National Committee Against Repressive Legislation. 7:30 p.m., Friends Meeting House, 1420 Hill St. Free. 761-8283.

Doc Watson: The Ark. Widely recognized as the best and the most influential flat pick guitarist in the country, Watson is a country music legend. His amazingly large repertoire is rooted in the Jimmy Rogers/Carter Family mountain music tradition. Indeed, in the nearly three decades since he first came to prominence, Watson has made himself the main living embodiment of that tradition. 7:30 & 9:30 p.m., The Ark, 637 1/2 S. Main. Tickets \$9.50 in advance at Schoolkids' and Herb David Guitar Studio, and at the door. 761-1451.

Gary Burton Quartet: Prism Productions. The most popular and influential contemporary jazz vibes player, Burton has collaborated with many of the biggest names in jazz since setting out on the road with George Shearing in 1962, including Stan Getz, Larry Coryell, Chick Corea, Keith Jarrett, and Stephane Grappelli. His playing is known for its refined lyricism, subtle harmonies, and the extraordinary speed and control with which he manipulates four mallets, often switching rapidly back and forth between chords and single note lines. His use of contemporary rock sonorities and rhythms has made him as popular with rock audiences as with jazz fans. His quartet includes Makoto Ozone, the virtuoso pianist who thrilled a packed house when he performed at The Blind Pig in February. 8 & 11 p.m., The Blind Pig, 208 S. First St. Tickets \$7.50 at Schoolkids', P.J.'s Used Records, and The Blind Pig. 996-8555.

"The Clouds": Ann Arbor Civic Theater Main Street Production. See 11 Thursday. 8 p.m.

"Extremities": Performance Network. See 11 Thursday. 8 p.m.

"The Fourposter": Black Sheep Theater. See 11 Thursday. 8:15 p.m.

Paul Kelly: MainStreet Comedy Showcase. Also, April 26-27. A finalist in the 1984 San Francisco International Comedy Competition, Kelly is a regular on the national comedy circuit who has a reputation as a comic's comic. Preceded by two opening acts. Alcohol is served. 9 p.m., 215 N. Main (above the Heidelberg Restaurant). \$5 (Thurs.), \$6 (Fri.-Sat). 996-9080.

FILMS

MTF. "Liquid Sky" (Slava Tsukerman, 1983). Weirdo sci-fi cult film about aliens searching for heroin, who hook up with a new wave fashion model. Mich., 7 & 9:30 p.m.

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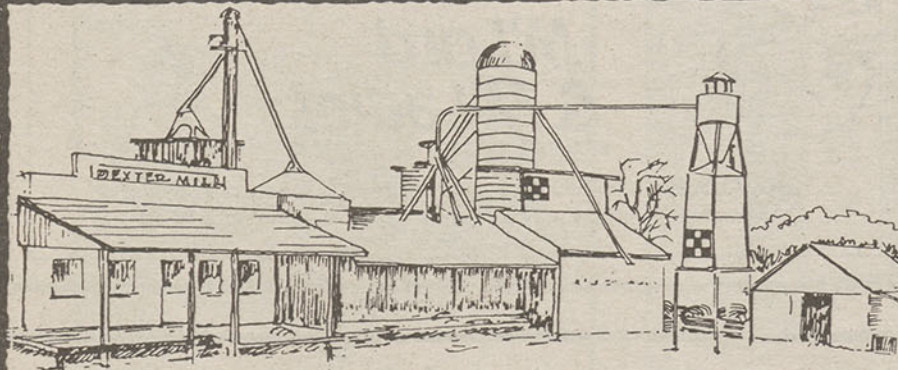
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26 FRIDAY

★ **No Bills Day: Washtenaw County Bar Association.** Free 30-minute private legal consultations on just about any kind of legal matter, including family law, landlord/tenant relations, probate and wills, real estate, contracts, bankruptcy, insurance, taxes, social security, business law, consumer disputes, personal injury, civil rights, and criminal law. Also, free literature on Small Claims Court procedures, tenants' rights, home safety, spouse abuse, sale and purchase of real estate, and more. In celebration of Law Day (May 1). 9:30 a.m.-7:30 p.m. at three locations: 200 Hutchins Hall, U-M Law School; Great Lakes Federal Savings, 1135 S. Main, Chelsea; and Old Ypsilanti High School, 210 W. Cross, Ypsilanti. Free. Walk-ins welcome, but reservations recommended by calling 994-4309 between April 17-24.

★ **Lingerie Fashion Show: Jacobson's.** 12:15 p.m., Jacobson's second level. Free. 769-7600.

U-M Softball Doubleheader vs. Iowa. 3 p.m., varsity softball diamond next to Fisher Stadium. \$1. 763-2159.

★ **Signing Party: Shaman Drum Bookshop.** Local poet Keith Taylor, who works at Borders Book Shop, is on hand to sign copies of his new collection of poems, *Learning to Dance*, published by Ann Arbor's Falling Water Press. Wine & cheese reception. 4-6 p.m., Shaman Drum Bookshop, 313 S. State. Free. 662-7407.

★ **Cuisinart Food Processor: Kitchen Port.** Cuisinart representative Allyson Tinker shows how to use this food processor and its accessories. 6-7:30 p.m., Kitchen Port (Kerrytown). Free. Advance registration requested. 665-9188.

All-Star Sports Edition Trivial Pursuit Tournament: Washtenaw County Parks and Recreation Commission. Trophies. Refreshments. 7 p.m., County Recreation Center, 4133 Washtenaw Ave. (entrance on Hogback). \$8 per 4-player team. Registration required by April 19. 973-2575.

"Creating the Future...Today": **7th Annual Conference on the National Coalition of Alternative Community Schools.** Talk by John Holt of Boston, a leader of the home school movement and editor of its national newsletter, *Growing without Schooling*. Holt's widely recognized books include *How Children Fail*, *How Children Learn*, and *Teach Your Own*. 7:30 p.m., Clonlara School, 1289 Jewett. \$6. For information about the three-day conference, call 769-4515.

Bi-weekly Meeting: Expressions. See 12 Friday. Tonight's topics: "Do I Build Bridges or Walls?", "What's on My Mind?", and "Charades." 7:30 p.m.

International Folk Dancing: U-M Folk Dance Club. See 12 Friday. Tonight: 8-11 p.m.

"Sax & Snacks": **Kerrytown Concert House.** The recently formed Prism Saxophone Ensemble performs a quartet by the 20th-century Russian Romantic composer Alexander Glazounov and 19th-century Romantic composer Jean-Baptiste Singelee's Premier Quatuor, the first quartet ever written for saxophones. Prism is comprised of current and former U-M music students Reginald Borik, soprano; Michael Whitcombe, alto; Matt Levy, tenor; and Timothy Miller, baritone. Also, light works by Scarlatti, Gershwin, and others. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$5 (students, \$2.50). 769-2999, 761-8001.

"Curse of the Starving Class": **Suspension Theater.** Also, April 27-28 and May 3-5. Andy Mennick directs Sam Shepard's extraordinary tragicomedy that some critics have labeled an American version of "The Cherry Orchard." An examination of the darker aspects of American attitudes about land and psychic inheritance, the play tells the story of a rural California family. Each member attempts to define his or her life by exploiting the land for material or emotional advantage. For this production the audience members are seated in different areas of the playing space, so that the action occurs all around them. Stars Suspension Theater regulars John Nicolson and Brian Harcourt, Deborah Allen of the Brecht Company, and local actors Matt Tomlanovich, Helen Oravetz, and Hugh McCarthy. 8 p.m., Friends Meeting House, 1420 Hill St. \$5. 475-1197.

"The Clouds": **Ann Arbor Civic Theater Main Street Production.** See 11 Thursday. 8 p.m.

"Extremities": **Performance Network.** See 11 Thursday. 8 p.m.

"The Fourposter": **Black Sheep Theater.** See 11 Thursday. 8:15 p.m.

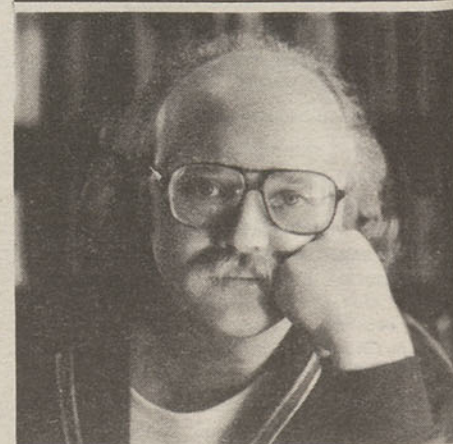
Paul Kelly: MainStreet Comedy Showcase. See 25 Thursday. 8:30 & 11 p.m.

FILMS

CG. "The Decameron" (Pier Paolo Pasolini, 1979). Bawdy, X-rated rendition of Boccaccio's 14th-century collection of tales. Italian, subtitles. MLB 3; 7 & 9 p.m. C2. "Casablanca" (Michael Curtiz, 1942). Humphrey Bogart, Ingrid Bergman. AH-A, 7 & 9 p.m. MTF. "Diner" (Barry Levinson, 1982). Sleeper comedy hit about a group of mildly alienated young men hanging out at their favorite diner in late 50s Baltimore. Mich., 7 & 9:15 p.m.

27 SATURDAY

6th Annual Washtenaw County Sheriff's Run. 2-mile fun run and a 6.2-mile competitive run. Prize drawings. Proceeds to benefit the Police Athletic League. 10 a.m., Sheriff's Department, County Service Center, 4133 Washtenaw Ave. (entrance on Hogback). \$6 in advance; \$7 day-of-race registration. Entry forms available at the Sheriff's Department, most local sporting goods stores, and in the Ann Arbor News. 971-8400, ext. 400.



Local poet Keith Taylor signs copies of his new book, *Learning to Dance*, at Shaman Drum Bookshop, Fri., April 26.

Garage Sale: First United Church Co-op Nursery. A wide range of used items provided by more than 60 families. No early sales. 9 a.m.-3 p.m., First United Methodist Church, 120 S. State. Free admission. 662-4536.

Spring Book Sale: Friends of the Ann Arbor Public Library. Also, April 28-29. Thousands of used books on all subjects. All books half price. Also, on April 28-29, a grocery bag full of books for \$3. 10 a.m.-4 p.m., Ann Arbor Public Library, 343 S. Fifth Ave. at William. Free admission. 994-2333.

4th Annual Perennial Sale: Friends of Matthaei Botanical Gardens. Also, April 28. Includes rock garden plants, ferns, herbs, summer flowering bulbs, wildflowers, and dwarf conifers. 10 a.m.-4 p.m., Matthaei Botanical Gardens, 1800 N. Dixboro Rd. Free admission. 764-1168.

"Celestial Spring"/"Starbound": **U-M Exhibit Museum Planetarium.** See 6 Saturday. 10:30 & 11:30 a.m., 1:30, 2:45, & 4 p.m.

★ **"Slim and Trim Desserts": Kitchen Port.** Cooking demonstration by local caterer Perla Castelli. 11 a.m.-noon, Kitchen Port (Kerrytown). Free. 665-9188.

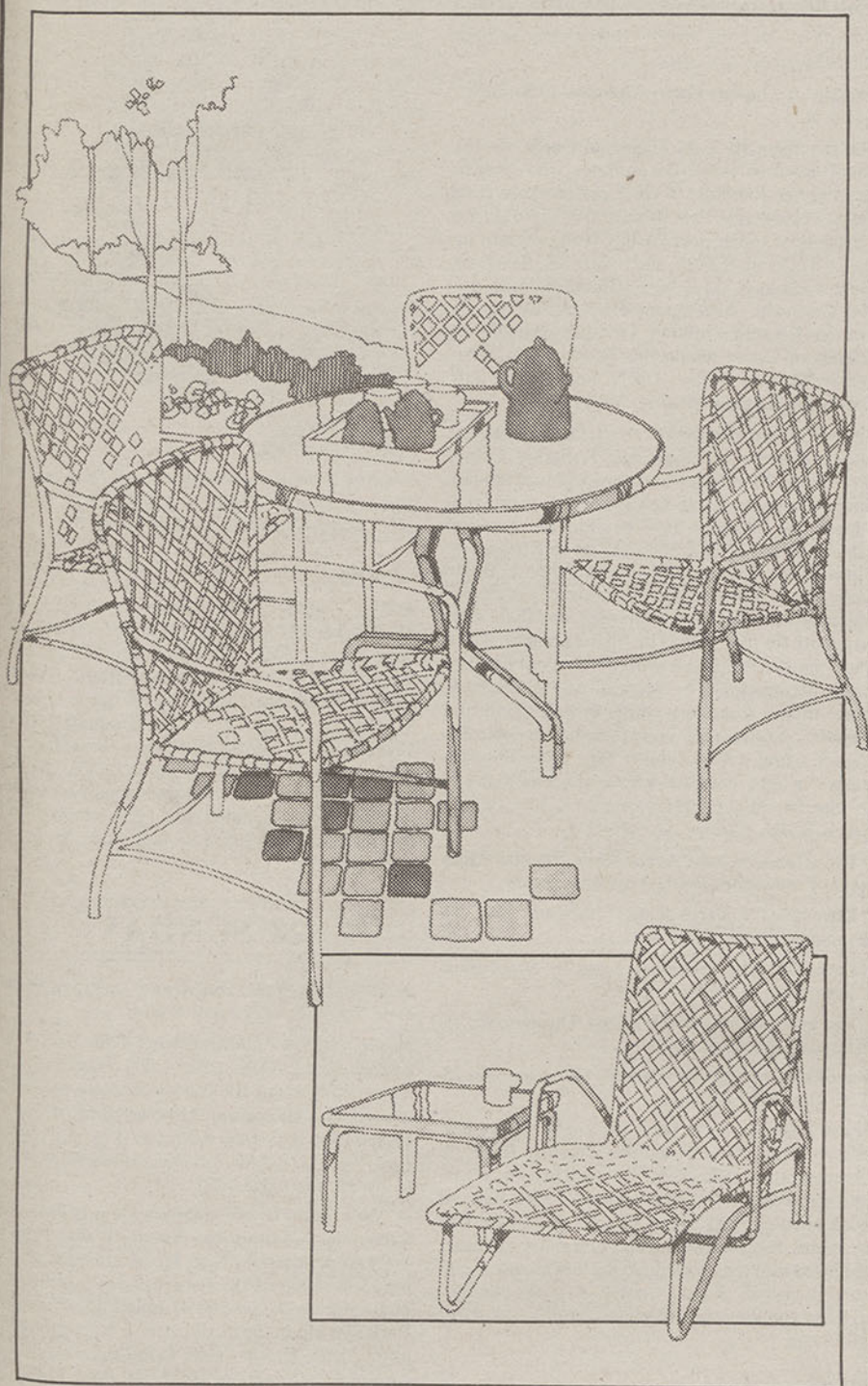
U-M Softball Doubleheader vs. Iowa. 1 p.m., varsity softball diamond next to Fisher Stadium. \$1. 763-2159.

Jim Aikens' Musical Revue. See 1 Monday. 2 p.m.

Annual Founders Day Banquet: Women's International League For Peace and Freedom. Entertainment by Finland Station, a guitar/vocal sextet from Detroit whose repertoire includes labor, peace, and folk songs. Vegetarian dinner provided by the Ypsilanti Food Co-op. In celebration of WILPF's 70th anniversary. All invited. 6:30 p.m., First Unitarian Church, 1917 Washtenaw Ave. \$8 (students & seniors, \$5; children under 12, \$3). Advance tickets recommended. For tickets, call Lillian Zaret at 668-8614.

★ **Observers' Night: University Lowbrow Astronomers.** A chance to look at the sky through instruments at the Peach Mountain Observatory, including the huge 24-inch telescope. Program cancelled if overcast at sunset. 7:30 p.m.-1 a.m., Peach Mountain Observatory, N. Territorial Rd. (about 1 mile west of Huron Mills Metropark). Free. 764-3440 (days), 971-6186 (eves).

Duck's Breath Mystery Theater: The Ark. This San Francisco-based comedy troupe, best known for its "Ian Scholes" and "Ask Mr. Science" spots on NPR's "All Things Considered," offers a polished



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and varied mix of satirical comedy and comic silliness from transvestite farmers to caffeine zombies. 7:30 & 9:30 p.m., *The Ark*, 637 1/2 S. Main. Tickets \$9.50 in advance at *Schoolkids*, *Herb David Guitar Studio*, the *Michigan Union Ticket Office*, *Hudson's*, and all other *Ticketworld* outlets. 761-1451.

Swingin' A's Square Dance Club. See 13 Saturday. 8-11 p.m.

Blanche Foreman: U-M Friends of Opera. Professional debut of this U-M graduate who recently received her doctorate in voice performance from Indiana University. Foreman was the first to receive a Friends of Opera scholarship. The program includes works by Purcell, Bach, Handel, Schubert, Mahler, Strauss, Myerbeer, Gluck, Saint-Saens, and Gershwin. Accompanied by pianist Ronald Fracker. Reception follows. Proceeds to benefit the Friends of Opera scholarship fund. 8 p.m., *Kerrytown Concert House*, 415 N. Fourth Ave. \$10. Reservations recommended. 769-2999.

Spring Concert: Dance Theater 2. Dance Theater 2 artistic director/choreographer J. Parker Copley directs this 10-member local professional modern dance company. Three new works are premiered. "Doth Not Wisdom Cry" is a surreal theatrical tableau of prayer and discovery set to a collage of music by the Harmonic Choir and composer Popul Vuh. A technically demanding abstract piece evoking images of water, air, swimming, and flight is set to a score for nine pianos by Arlene Dunlap. And a short untitled satiric skit evokes New York City at 4 a.m., accompanied by Michael McNabb's computer music. Repertory works include "Salt and Pepper," a fast, sassy, jazzy piece with a Duke Ellington score; and "Another One from the Colonies," a light, colorful balletic romp set to music by the Penguin Cafe Orchestra. 8 p.m., *Lydia Mendelssohn Theater*. \$8. 995-4242.

"The Clouds": Ann Arbor Civic Theater Main Street Production. See 11 Thursday. 8 p.m.

"Extremities": Performance Network. See 11 Thursday. 8 p.m.

"Curse of the Starving Class": Suspension Theater. See 26 Friday. 8 p.m.

"The Fourposter": Black Sheep Theater. See 11 Thursday. 8:15 p.m.

Paul Kelly: MainStreet Comedy Showcase. See 25 Thursday. 8:30 & 11 p.m.

***6th Annual "Take Back the Night" Rally and March: Ann Arbor Coalition Against Rape.** A demonstration against sexual assault in Ann Arbor, and an assertion by local women of their right to walk about the city streets securely and freely, day or night. Rally with speakers and entertainment, followed by a march through the downtown. Child care provided. 8 p.m. (rally), 9 p.m. (march), *Federal Building, E. Liberty at S. Fifth Ave.* Free. 994-9100.

FILMS

ACTION. "The Blues Brothers" (John Landis, 1980). John Belushi, Dan Aykroyd. Musical performances by John Lee Hooker, James Brown,



The San Francisco comedy troupe, Duck's Breath Mystery Theater, comes to town with its polished mix of satire and silliness, Sat., April 27.

Aretha Franklin, Ray Charles, Cab Calloway. MLB 3; 7 & 9:30 p.m. CG. **"A Night at the Opera"** (Sam Wood, 1935). Marx Brothers, Margaret Dumont. MLB 4; 7 p.m. **"At the Circus"** (Edward Buzzell, 1939). Marx Brothers, Margaret Dumont. MLB 4; 9 p.m. C2. **"The Graduate"** (Mike Nichols, 1967). Dustin Hoffman, Anne Bancroft, Katharine Ross. AH-A, 7 & 9 p.m. MTF. **"Diner"** (Barry Levinson, 1982). Sleeper comedy hit about a group of mildly alienated young men hanging out at their favorite diner in late 50s Baltimore. Mich., 7 & 9:15 p.m.

28 SUNDAY

*** Arboretum Walk: Washtenaw Audubon Society Field Trip.** See 14 Sunday. 8 a.m.

Spring Dog Show and Obedience Trial: Ann Arbor Kennel Club. More than 1,400 purebred dogs representing some 100 breeds compete for points toward championships. Also, a "Best of Show" competition at 3 p.m. 8:30 a.m.-5 p.m., *Sanford Road Park, 13225 Sanford Rd., Milan*. \$1 (children under 12, free). 663-6403.

*** "New Trails II": Washtenaw County Parks and Recreation Commission Nature Walk.** Popular WCPARC naturalist Matt Heumann leads a walking exploration of the Park Lyndon South-Green Lake portion of the new 47-mile trail which links Park Lyndon to the Pinckney and Waterloo Recreation Areas. 10 a.m., *Park Lyndon South, N. Territorial Rd. (1 mile east of M-52)*. Free. 973-2575.

45th Annual Great Lakes Swap Meet and Show: Classical Bicycle and Whizzer Club of America. Display of more than 40 vintage bicycles, from mid



Dance Theater 2 premieres three new works and presents two from its modern dance repertory at its Spring Concert, Sat., April 27.

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Ann Arbor Observer

DELIVERY PROBLEMS?

If you are an Ann Arbor resident who has been regularly receiving the Observer, the May issue should arrive at your door by Sunday evening, April 28.

If it doesn't, please call us between 8:30 a.m. and 5 p.m. weekdays, or leave a message.

SPECIAL \$7 OUT-COUNTY SUBSCRIPTION RATE

Residents of Washtenaw County outside Ann Arbor can receive the Observer mailed to their homes for just \$7 a year—a savings of 42% off our regular \$12 rate.

Mail your name, address, and \$7 check to:

Ann Arbor Observer, SUBSCRIPTIONS, 206 S. Main, Ann Arbor, MI 48104.

Special Benefit Performance Sun. May 5

ANN ARBOR CIVIC THEATRE PRESENTS

The witty, sophisticated classic by OSCAR WILDE

THE IMPORTANCE OF BEING EARNEST

Directed by Dr. Richard Burgwin

May 1, 2, 3, 4 — 8:00 p.m.

Saturday Matinee — 2:00 p.m.

LYDIA MENDELSSOHN THEATRE

Tickets available at the Mendelssohn Box office the week of the show.
Phone: 763-1085.



Tickets also available at the Ann Arbor Civic Theatre office 1-4 p.m. until April 26.
Phone: 662-7282.

Dr. L. K. Frey CHIROPRACTOR

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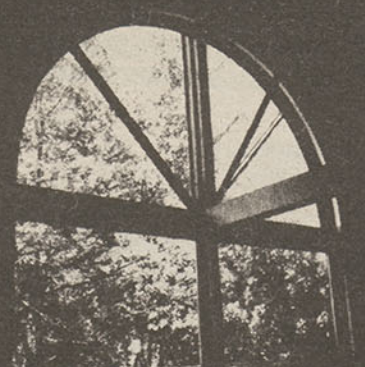
by Sam Shepard

Fri.—Sun. April 26–28, May 3–6 — 8 pm

Ann Arbor Friends' Center
1420 Hill Street

For Reservations Call: 475-1197

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Final is a live summary of the
day's news, interwoven with
reports from the BBC, NPR
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other sources.

Tune in at 10:30 pm, Monday
through Friday, and get the
final word on the day's news.

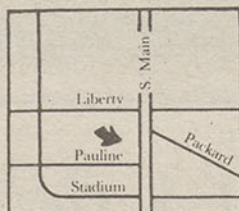


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19th-century wooden bikes of the "boneshaker" era, high-wheeled bikes, and adult tricycles to balloon-tired bombers and Bowden bikes. Also, hobbyists from around the U.S. offer collectible bicycles and bike parts and accessories for sale. 9 a.m.-6 p.m., Farm Council Grounds, Ann Arbor-Saline Rd. \$1 admission. 437-0947, 663-2277.

★ "Star Wars: Technology and Politics": Ann Arbor Unitarian Fellowship. Talk by KMS Fusion aerospace systems engineer William Pollard. 10 a.m., Burns Park Community Center, 1320 Baldwin. Free. 971-8638.

4th Annual Perennial Sale: Friends of Matthaei Botanical Gardens. See 27 Saturday. 10 a.m.-4 p.m.

★ Cuisinart Food Processor: Kitchen Port. Cuisinart representative Barbara Miller demonstrates how to use this food processor and its accessories. 1-3 p.m., Kitchen Port (Kerrytown). Free. 665-9188.

Spring Book Sale: Friends of the Ann Arbor Public Library. See 27 Saturday. 1-4:30 p.m.

"Starbound": U-M Exhibit Museum Planetarium. See 7 Saturday. 1:30, 2:45, & 4 p.m.

★ "Michigan Newspapers on Microfilm": Genealogical Society of Washtenaw County. Lecture by JoAnne Jager, a staff member of the Library of Michigan (Lansing) Michigan Newspaper Project. 2 p.m., U-M Business School Assembly Hall Bldg. Hale Auditorium, Tappan at Hill. Free. 668-1375.

Children's Concert: Child Care Coordinating and Referral Service. Concert by Kansas-based Jackie Weissman, a singer/songwriter/guitarist who specializes in music for young children. She is well known to early childhood educators around the U.S. through her workshops and albums of children's songs. An event for children and their parents. In celebration of the Month of the Young Child. 2 p.m., Michigan Theater. Tickets \$3 in advance at the CCCRS office (408 N. First St.) and at the Michigan Theater, and at the door. Group discounts available. 662-1135, 668-8397.

★ "Mashenka and the Bear": Rudolf Steiner Institute. Puppet show presented by Rahima Baldwin and co-workers. Children welcome if accompanied by an adult. 3 p.m., Rudolf Steiner Institute, 1923 Geddes Ave. Free. 662-6398.

"The Fourposter": Black Sheep Theater. See 11 Thursday. 3:30 p.m.

★ Piano Recital: First Presbyterian Church. First Presbyterian Church music director Donald Bryant offers a program of some of the less frequently heard 19th-century piano classics. Includes Beethoven's Sonata in E-flat; Mendelssohn's Scherzo from "Midsummer Night's Dream" and two of his songs without words, "Spinning Song" and "No. 1 in E major"; Schumann's Intermezzo from "Carnival Pranks in Vienna," his Traumerei from "Scenes of Childhood," and his Novelette No. 2 in D major; and Chopin's Scherzo in C-sharp major and his preludes in G major, E major, F-sharp major, and B-flat minor. 4 p.m., First Presbyterian Church sanctuary, 1432 Washtenaw Ave. Free. 662-4466.

The Minutemen: Prism Productions. This trio from San Pedro, California, is one of the country's fastest rising rock bands, both in critical acclaim and in popularity. Their inventively shifty, tumultuously headlong music has been described as an "ambitious hybrid of brittle, hard-edged rock 'n' roll, careening avant-garde jazz, and winsome folk." Their celebrated 45-song double LP, "Double Nickels on the Dime" is an exhilarating tour de force in quick & dirty rock 'n' roll songcraft. 4 p.m. (all ages show) & 9 p.m., The Blind Pig, 208 S. First St. Tickets \$7.50 at Schoolkids', P.J.'s Used Records, and The Blind Pig. 996-8555.

"Extremities": Performance Network. See 11 Thursday. 6:30 p.m.

Homegrown Women's Music Series. Afro-jazz dancing and original songs by singer/guitarist Jesse Richards and originals and women's music by singer/guitarist Lizette Chevalier. 7 p.m., The Ark, 637 1/2 S. Main. \$3-\$5 sliding scale based on ability to pay. 665-8202, 663-2209, 995-2650, 996-4310.

★ Senior Music Concert: U-M East Quad Music Co-op. U-M seniors Ian Vate and Bill Potter each perform one-hour sets. Vate is best known through his work as guitarist and bassist in the popular local dance band, The Urbations, and in other local bands. He plays a wide range of styles, and tonight he performs in a variety of formats, from solo to a ten-piece band featuring cohorts from his regular groups. Potter, a member of the U-M Gamelan Ensemble, has also worked with local progressive jazz/rock bands as a guitarist and composer. Tonight, the U-M Gamelan Ensemble performs his original composition for gamelan,

Zerimar and Vision Quest perform some of his jazz/rock compositions, and violinist Ki-in Nahm joins Potter on 12-string guitar to perform Potter's original duet. Also, some ambient/environmental pieces and a work written for local choreographer/dancer Sherry Kohn featuring two marimbas, piano, and saxophone. 8 p.m., U-M Residential College Auditorium, East Quad, 701 E. University. Free. 764-3456.



The Ann Arbor Kennel Club sponsors its Spring Dog Show, featuring some one hundred canine breeds, Sun., April 28.

"Curse of the Starving Class": Suspension Theater. See 26 Friday. 8 p.m.

Open Mike Night: MainStreet Comedy Showcase. See 7 Sunday. 9 p.m.

FILMS

ACTION/U-M Women's Studies Program. "We Will Not Be Beaten" and "Domestic Violence: The All-American Crime." Two films about domestic violence and its larger social context. Discussion follows. FREE. AH-A, 7 p.m. MTF. "The Adventures of Robin Hood" (Michael Curtiz, 1938). Errol Flynn, Olivia de Havilland, Basil Rathbone, Claude Rains. Mich., 4 & 7 p.m.

29 MONDAY

Spring Book Sale: Friends of the Ann Arbor Public Library. See 27 Saturday. 10 a.m.-7 p.m.

U-M Softball Doubleheader vs. Wayne State. 4 p.m., varsity softball diamond next to Fisher Stadium. \$1. 763-2159.

★ Private Property Week Seminars: Ann Arbor Board of Realtors. Also, April 30 & May 1. (Same program but different speakers each night). Six speakers to be announced address issues of interest to homeowners and prospective homebuyers. They include an attorney speaking on the legal ramifications of sales agreements, a title company representative on title work, an accountant on the tax advantages of real estate ownership, a banker on getting a mortgage, a building inspector on things to look for in a home, and a builder on new construction. 7-9 p.m., Sheraton University Inn, 3200 Boardwalk. Free. 761-7340.

Michigan Film/Video: Eyemediae Video Showcase. Recent 8mm and 16mm film and video works by Michigan artists to be announced. 8 p.m., Kerrytown Concert House, 415 N. Fourth Ave. \$3. 662-2410, 769-2999.

FILMS

30 TUESDAY

★ Drop-in Storytimes: Ann Arbor Public Library. See 2 Tuesday. 10-10:30 a.m.

★ Weekly Meeting: The Jugglers of Ann Arbor. See 2 Tuesday. 6-9 p.m.

★ Founding Meeting: Ann Arbor Society 4 Origami. All invited to the first meeting of this new club devoted to exploring origami, the Japanese art of paper folding. No experience necessary. "Bring your fingers." 7-9 p.m., Ann Arbor Public Library basement meeting room, 343 S. Fifth Ave. at William. Free. For information, call Don Shall at The Paperworks, 662-3394.

★ Private Property Week Seminars: Ann Arbor Board of Realtors. See 29 Monday. 7-9 p.m.

★ "The Basics of Steiner's Social Thought": Rudolf Steiner Institute. See 2 Tuesday. 8-10 p.m.

FILMS

No films.



A Unique World of Contemporary Shops on the corner of State Street and Liberty

MY LAWYER CAN BEAT UP YOUR LAWYER!

If indeed this is true... wear it on a T-shirt. It's now on display at Doodles in Ann Arbor. However, for those who don't have feisty lawyers, there are plenty more one-liners in stock.

Finding the appropriate T-shirt, sweat shirt, mug or card that really expresses your sentiments isn't easy, but at Doodles it sure is fun. Once we've caught your attention, however, we are not responsible for your actions and what you may spring on others.

Known for the most hilarious cards in town, Doodles has been faithfully serving the Ann Arbor State Street area since 1983.



769-4211

Whether you're a conservative dresser or willing to take a chance, Benetton clothing is known to pick up and put on your personality. From an appealing glance at clothing combinations in the 222 State Plaza window to poking through a stack of sweaters, Benetton has its own unique way of showing you it's Italian style.



Inside are all coordinated colors and matching textures, so once you've discovered a look that's comfortably yours, it can only be enhanced through your favorite colors in numerous combinations. For men and women alike, Benetton sportswear is versatile, spunky and fun to customize and match to your personality.

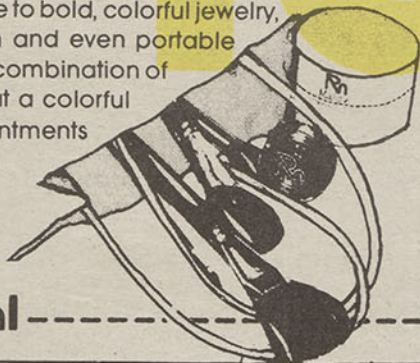
662-0363

Colorful cosmetics, the natural way... no formaldehydes or petroleum contents. With Rainbow Natural cosmetics you can find colors for you to begin each day feeling bright and looking attractive. Depending on your taste and complexion, Rainbow Natural's cosmetic specialists will work with you to begin a complete, natural skin care program that compliments your appearance while protecting your skin.

But, more than colorful cosmetics, Rainbow Natural is accessories; fashioned sunglasses, tote bags, delicate to bold, colorful jewelry, a multi-colored selection of nail polish and even portable exercise mats! So, come in and try on a combination of cosmetics and accessories and see what a colorful difference we can make for you! Appointments are not necessary, all make-overs are complimentary.

662-2011

Rn rainbow natural



HISTORICAL NOTES:

Erected in 1900, the original building served professionals and physicians. Shoemakers, drycleaners, restaurant owners and several others continued to make their mark up until 1954 when the building was destroyed by a fire.

The two story reconstruction brought back women's apparel shops and dental practices. Today's 222 State Plaza is again new, as a result of a complete renovation and a third story addition. The corner building is still an Ann Arbor landmark, but now is also a Unique New World of Contemporary Shops.

If you enjoy a modern lifestyle and appreciate home accessories highly regarded on the East and West Coast, then you'll want to know more about Surroundings. On State Street in Ann Arbor, rugs, pillows, light fixtures, clocks and other contemporary items go on display the same time as the Coasts to suit your home now, not six months later.

Carefully selected, each item represents the highly stylized technology exhibited in home accessories. For contemporary shoppers, there's simply no need to fall behind the trends. Surroundings displays the merchandise when it's introduced, so when or if it finally does reach local stores, you're already on to something new.



769-4208

Ashbury & York

Even with a highly discriminating taste for British authentic quality products, it won't take long to find a special gift item at Ashbury & York. With British merchandise, a portion exclusive to Ashbury & York, you'll be assured that either as a gift or for your home, you'll capture the distinctively British aroma.

Stocked with a potpourri of soaps, toiletries, candles, preserves, biscuits and teas - all packaged in charming tins, jars or boxes, Ashbury & York has what you're looking for without the fuss of traveling across the ocean.

769-4210

LONDON • ENGLAND

LONDON • ENGLAND

LONDON • ENGLAND



Behind the red, white and blue flags in the display windows of 222 State Plaza are gifts gathered under one common bond - they're all Made In America.

Proudly crafted and sought out, the Ann Arbor "Made In America" shop has everything from gimmick gifts to collector's items. You're assured of finding gifts that will blend into the charm of homes of family and friends across America. If not, we honor and do our best to meet special requests. Also, should you have someone on your list with an inherited "sweet tooth" a glance through the Truan's Fine Candies display must not be overlooked.

769-4209

PLAZA HOURS:

Monday - Saturday
9:30 a.m. - 6:00 p.m.
Closed Sundays



222 South State Street, Ann Arbor

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